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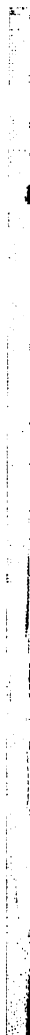
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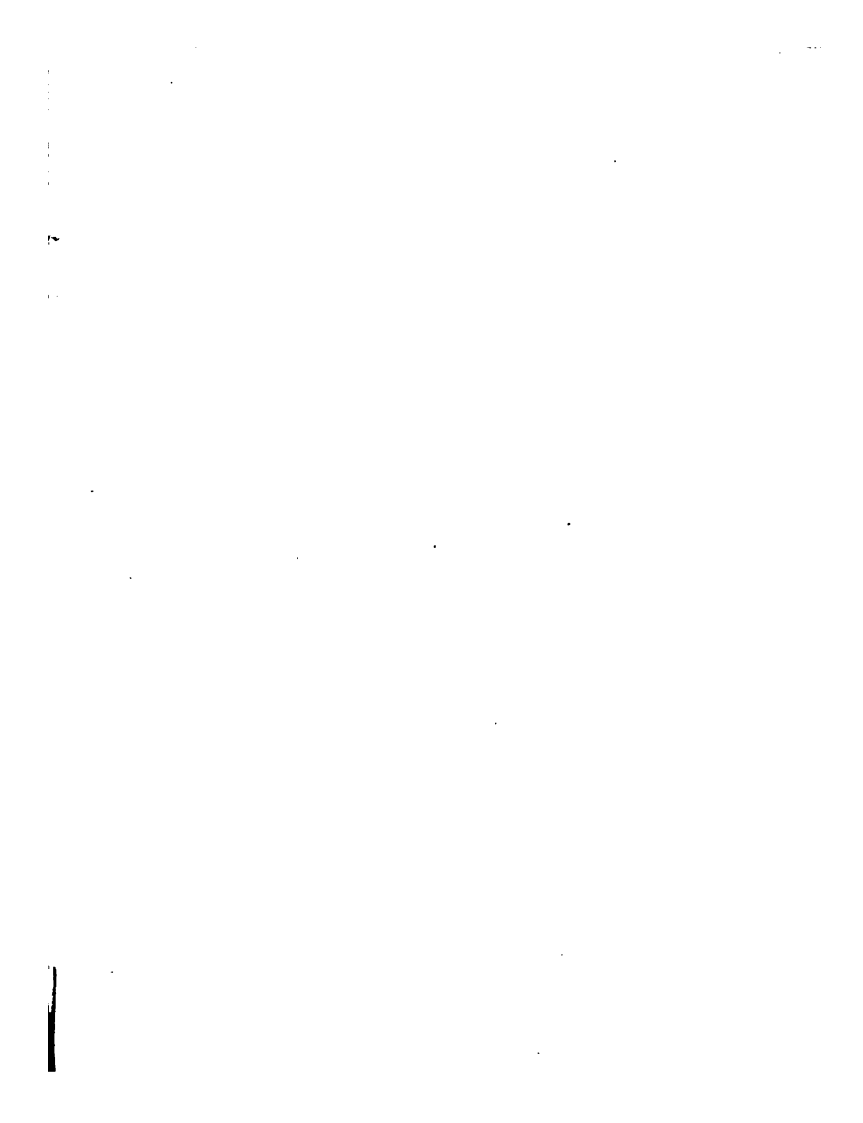
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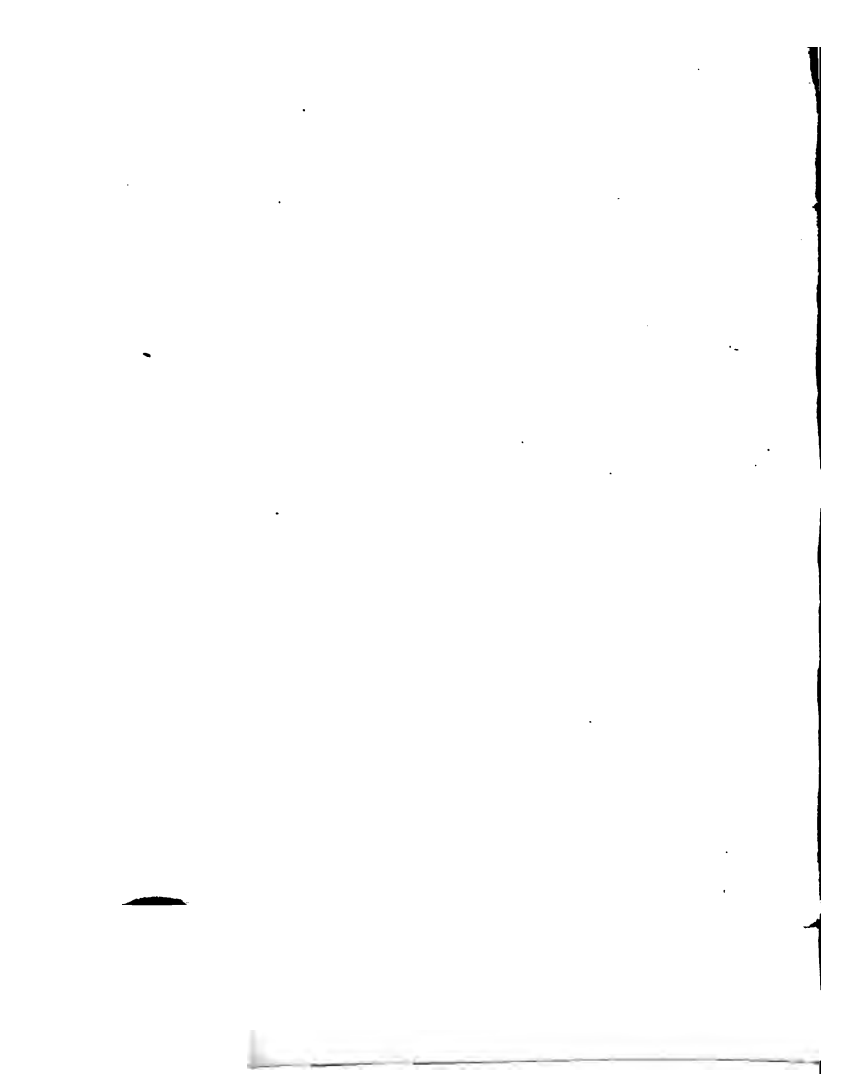
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No. XXV.

SCOTTISH WITCHCRAFT TRIALS.



SCOTTISH WITCHCRAFT TRIALS.
VOLUME XXV.
PART I.

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Scottish Witchcraft Trials.

BY

J. W. BRODIE-INNES,

Master of the Rolls

TO THE SETTE OF 999 VOLUMES.

*Read before the Sette at a Meeting held at Linmer's Hotel,
on Friday, 7th November, 1890.*



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J. W. BRODIE-INNES.



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No. 14...

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SCOTTISH WITCHCRAFT TRIALS.

YOUR ODDSHIP, BRETHREN, AND GUESTS.

IT is confessedly a matter of extreme difficulty to realize fully the thoughts and motives prompting the actions of men of other times than our own. There is an apparently irresistible tendency in every man to arrogate to his own age, and probably to his own country, the pinnacle of culture and progress, and to regard all the wisdom of the past as steps leading up to that grand result, every point of

difference as evidence of ignorance happily dissipated by the sun of modern knowledge. We give, perhaps, an undue value to the art and æsthetic qualities of the past, softened as they are by the mists of time ; we may give a grudging recognition to certain ethical qualities in the ages of faith ; but that all prior ages were inferior to our own in intellect and science, and a prey to prejudice and superstition, seems firmly fixed as an article of faith of the modern thinker.

Peculiarly is this the case in regard to Witchcraft. The average modern writer on the subject seems only doubtful whether the greatest measure of his scornful pity should be bestowed on the poor silly victims of fantastic delusion, or on the grossly superstitious, ignorant, and bigotted judges who tortured and killed unfortunate persons little above the grade of idiots on account of their delusions. Yet among those witches

who were by the courts of Scotland proved and declared to be such, we find persons of high education, culture, and refinement, such as Lady Munro of Fowlis, Lady Glamis, and others ; and among judges and others concerned in the Scottish Witchcraft prosecutions, and in the seemingly brutal sentences which were often pronounced, we find some of the keenest philosophical intellects and the greatest minds of the time, men whose works and opinions on every other subject are quoted with respect to this day, of whom it is only necessary to mention the name of Sir George Mackenzie. Clearly the ignorance and superstition theory, though abundantly flattering to the vanity of this age, will not account for the Witchcraft Trials. The mind indignantly refuses to conceive even the possibility of thinking or acting in such a manner. Judges or prisoners, as described on these

lines, would be monsters with whom human nature can no more enter into sympathy than it can with the joy of the snake swallowing a guinea-pig.

Recognizing, on the other hand, as we should recognize, that the men of two or three centuries ago were very like ourselves, we might reasonably expect to find in ourselves the germs of the same ideas which bore such strange fruit in the past.

Instinctively the mind settles on the now comparatively familiar phenomena of hypnotism as affording a clue to the difficulty ; and, indeed, one of the foremost continental authorities, M. Du Prel, says plainly that a knowledge of hypnotism and somnambulism would throw a very clear light on many of the trials for witchcraft in the Middle Ages. Few, I suppose, could now be found who would deny the possibility of

some, at all events, of the alleged phenomena, hypnotism ; and the broad lines of these phenomena have been made so familiar by articles and letters in the daily papers and in popular magazines, that it will be enough to postulate a few elementary propositions, proofs of which can be found abundantly in all the scientific works on the subject.

1. The hypnotist can induce a sleep, or a trance, or a cataleptic condition, in which the subject is unconscious of all that passes.

2. Though the subject is conscious of surrounding objects, the hypnotist can induce delusions both positive and negative, causing the subject to see objects not actually there, and causing persons and objects actually before him to become invisible to him.

3. Whether these delusions are produced by suggestion, or by the mere exercise of the will

of the hypnotist, or by some magnetic or other emanation from the operator, they can be so produced that the subject shall not know from whence they proceed.

4. The hypnotist can produce post-hypnotic results, inducing the subject to experience a delusion or to perform an action at a given time long after the hypnotic trance has ended, the subject being then in a waking and apparently normal state, but quite unconscious from whence the impulse proceeds. This action may be a crime.

5. Auto-hypnosis is also possible, in which the subject generates the image himself by an act of his own will or imagination.

These, which are common and well-recognized phenomena, have stirred up a large amount of public attention at present, both here and on the continent, especially in view of the strange new possibilities of crime of which a vista is

opened; and it is scarcely to be wondered at that from various sources we hear a demand for legislation on the subject, and for the severe punishment of those who employ the power for criminal or reckless ends.

Dr. Richardson in the "Asclepiad" has referred to what he calls the "Epidemic of Hypnotism," and though his theory is in many respects faulty, and fails to account for well-known facts, he nevertheless calls attention to an important phenomenon, viz., the periodic recurrence of a wide-spread popular interest in the subject. This seems to come at well-marked and almost exact periods of 100 years, and to coincide broadly with the closing years of each century. To take then a leap of a century backwards, over a period when little attention was excited (I am not oblivious of course of the intermediate work of Gregory, Elliotson, Esdaille, Braid, and

others ; but as a fact, valuable as it was, it roused no pronounced popular interest or excitement), we arrive at an era in this respect much like our own.

Mesmer in Paris was carrying on work of a similar kind, and attracting much the same popular interest as Luys and Charcot are doing now in the same city. And Cagliostro, who, by the way, was by no means the criminal charlatan he has been represented to be, was the exponent of the more occult and mystic side of the same class of phenomena. Another leap of a century brings us once more to a wave of popular attention to the subject. The simultaneous appearance of a number of magnetic healers in England, who worked by touching or stroking, and sometimes by passes, of whom Valentine Greatrakes of Affane was, perhaps, the most notable example ; and also of an enor-

mous crop of witchcraft trials and persecutions, and an enormous amount of literature on the subject, the ultimate result of which, in Scotland at any rate, was the final repeal some forty years later of the penal laws against witches, or, in other words, the legislation on the subject of hypnotism, which, now the period having come round again, we are once more demanding ; for these penal laws were, as I shall show presently, of a character very like what is now asked for, taking into account the difference of manners and of ideas on criminal jurisprudence. Remarkable at this time is Sir George Mackenzie's account of Witchcraft contained in the tenth title of his Criminal Law, he having a very clear philosophic intellect and discernment, both of the influence of spirits both good and evil more powerful than man, and also of the hypnotic phenomena.

“When we consider,” he says, “how the Adamant (*i.e.*, Loadstone) raises and transports the iron, and how the soul of man, which is a spirit, can raise and transport the body, and that a man’s voice or a musical sound is able to occasion great and extraordinary motions in other men, we may easily conclude that Devils, who are spirits of far more energy, may produce effects surpassing very far our understanding. And yet I do not deny but that the Devil does sometimes persuade the Witches that they are carried to places where they never were, making these impressions on their spirits and acquainting them what was done there, which is done by imprinting images upon their brain, and which images are carried to the exterior senses by the animal spirits, even as we see the air carries the species of colours upon it, though in a very insensible way ; and thus we see likewise

that the fumes of Wine or Melancholy will represent strange apparitions, and make us think them real."

This, and other passages too long to quote, show that Mackenzie understood the phenomena of hypnotism, and also that he believed, what some now are coming to think, that there are beings more powerful than man who exercise a similar force, but far more strongly.

Mackenzie, who served as one of the Lords Commissioners of Justiciary until the year 1686, was practically acquainted with his subject. He tells us elsewhere that, as Justice Depute, he went to examine some women who had confessed judicially to being witches.

Yet another century back, and we find a most extraordinary crop of witchcraft trials in Scotland, from the very remarkable case of Elizabeth or Bessie Dunlop, with its graphic details of the

"Court of Faerie," in November, 1576, to the trial of Lady Munro, and her son Mr. Hector Munro, of Fowlis, in July, 1590; and Agnes Sampson in the following January, who was consulted by Bothwell among others.

Of course in the interim there were remarkable trials; the confession of Isobel Goudie, in 1661, is one which could not well be spared in the elucidation of the subject, so full is it of suggestion and of graphic detail, though certainly not fit for general reading. Still, all through the earlier part of the seventeenth century, the letters, diaries, and contemporary records show that the *furor* of belief and interest in witchcraft was flagging, just as the interest in mesmerism or hypnotism was flagging in the early part of the nineteenth century.

Still another leap of a century, and we find ourselves in the period prior to the witchcraft

trials, viz., the end of the fifteenth century, yet when the seeds were being sown,—the period of the writings of some of the great alchemists and magicians, when much of occult wisdom and knowledge was being brought before the public and attracting great notice, especially from the fact of its being frequently used by unscrupulous persons for criminal objects, and hence arose a demand similar to the demand which is being made now, that this strange power should be restrained by the hand of the law. The current of popular belief and feeling at that time would be most interesting to trace had we the time, but it is foreign to our subject; suffice it to say, that the end of the fifteenth century passed and nothing was done, beyond that we find the Justice Aire or assize court of Jedworth, in 1510, commissioned to inquire “gif yair be Wichecraft or Sossary wsyt in y^e realme”; but

the first recorded case was not until 1563, when, on the 26th of June, Agnes Mullikine, alias Bessie Boswell, in Dunfermline, was banished and exiled for witchcraft. This was one of the mildest sentences, perhaps, ever pronounced, but the solitary statute on the matter, which appears among the Scottish Acts, only bears date three weeks before, and was perchance not promulgated at the time. This provides that "na person, of quhat sum ever Estate or condition they be of, take upon hand in onie time hereafter to vse onie manner of Witch craftes, Sorcerie or Necromancie nor giue themselves furth to have onie sik craft or knowledge theirof, theirthrow abusand the people. Nor that na persoun seik onie helpe response or consultation at onie sik users or abusers foresaidis of Witchcraftes Sorcerie or Necromancie under the pain of death."

This naturally appears at first a very undue penalty for the offence, but if we were to ask any of those good persons who are now quite righteously and properly seeking for some legislative regulation of hypnotism, what the penalty should be for an abuse of that power as compared, for instance, with the theft of a roll of silk from a shop, most would say the former crime was the greater, and should be more severely punished ; yet the penalty for the latter was death in the period we speak of.

By 7 Act Stat. David, 2 B. Ch., and cap. 13 b 4 Reg. Mag., one defamed for theft who cannot find caution should be hanged, and Mackenzie concludes that theft is *of its own nature* punishable with death. In fact, 300 years ago the death penalty was thought a generally appropriate one for all persons who seemed likely to be an incurable nuisance to

society, though modern sentimentalism has made it seem very strange that such ideas should ever have obtained.

One thing to be specially noted is the concurrence of this statute with other acts of the same period establishing the so-called "Reformed Religion"; the importance of this concurrence will appear as we proceed.

Passing from this date to Nov. 8th, 1576, we come to the trial of Bessie Dunlop, one of the first and perhaps one of the most extraordinary of witchcraft trials in Scotland, or any country. She was indicted on her own confession of using Sorcerie, Incantation, and Invocation of Spirits of the Devil. The circumstances as described seem in brief to have been that she had no art or knowledge herself, but learned all from a man whom she met, whose name was Thom Reid, whom she described as "ane honest elderlie man

gray bairded and had ane gray coitt with Lumbard slevis of the auld fassoun a pair of gray brekis and quhyte shankis gartanit aboon the kne, ane blak bonnet on his head closse behind and plain before with silken laisses drawen thro the lippes thereof and ane quhyte wand in his hand." She seems to have been in trouble, and he greets her with "Sancta Maria ! Bessie ! why makis thow sa grit dule for any worldly thing?"—observe here the Catholic form of salutation. He asks her if she would believe in him, and she says she would believe in any who would do her good. He then promises her great wealth if she would deny her Christianity, and she replies, though she were riven at horse's tails she would never do this. This seems to have been intended as a test, for he did not withdraw his help ; but afterwards in his company she saw a gallant band riding past, and he told her these were the "guid wychtis

that wonnit in the Court of Elfhame," or the good neighbours that live in the Court of Fairyland. Thom Reid then taught her how to heal, and from the record of cures she seemed to have great power of what is now called faith-healing over both man and beast, power of alleviating the pains of women in childbirth, and the power of the modern thought-reader of finding lost articles. This Thom Reid seems to have told her that he was dead, had been killed at the battle of Pinkye, and that his son Thom Reid the younger was Baron officer to the Laird of Blair. So far, however, she had done nothing but good. She was asked next by the interrogating Court, "Quhat she thocht of the New Law?" (*i.e.* the Reformed Religion). Answered that she had spoken with Thom about that, but Thom answered "that this new law was nocht gude and that the auld ffayth suld cum hame again but nocht sic

as it was befoir." Here seems to lie much of the root of the matter. Bessie seems often to have seen the Court of Fairyland, or Elfhame, as she calls it, riding by to the Middle-earth, which was considered to be their special place. On one occasion she says that "scho had gane afield with hir husband to Leith, for hame bringing of mele and ganging afield to teddir hir naig at Restalrig Loich quhair thair come ane company of Rydaris by that made sic ane dynn as heavin and erd had gane togidder, and incontinent thai raid in to the loich with mony hideous rumbill." Another notable fact in this trial is, that she asked Thom Reid what trouble should come to her for his company, who told her that she should be troubled, but if she could be brought to Glasgow and come into the Bishop's hands, "scho wald be wele trait and sent hame againe." Poor Bessie however did not come to the hands of

the Bishop. As usual in such cases, there was a precognition taken before the Privy Council after repeated examinations before the Kirk Session or Presbytery of the Parish, wherein she resided. These inquisitions were held by special commission issued by the Privy Council. In many cases, as for instance, in that of poor Bessie Dunlop, there seems little doubt that the Presbytery set out to find witchcraft in a person who professed the old Catholic faith. The well-known phenomena of hypnotism, faith-healing, and spiritualism, give a perfect clue to all that was charged against Bessie Dunlop, nor is it even necessary to refer to spiritualistic phenomena, if we assume Thom Reid to have been, as most likely he was, a living man and a strong hypnotizer. Not one single instance was brought of the use of her powers for anything but good. But the Kirk Session were bent on "purging the

land from Witchcraft." That confessions were often induced by torture is a certain fact, but one which has often puzzled writers on the subject. Of course we can easily see that under torture the unlucky victim would say anything in order merely to be rid of the dregs of her wretched life, but this does not account for the graphic details given by the witches of their experiences, which are of enormous value now in showing the similarity between the witchcraft and sorcery of Scotland, and of other lands and other races, in the far East and in Africa, many details of which were absolutely unknown to any in Scotland at the time, and could not therefore have been suggested by the tormentors. A far more probable solution seems to lie in the well-known prohibitive power of the hypnotizer of making the subject forget entirely from where the impulse came, and the details of what was

seen. The extreme agony of the torture constitutes in itself a re-hypnotization, in which what was formerly *bona fide* forgotten is recalled to memory, constituting what the Germans term *Erinnerungs Brücke*, or Memory-Bridge, as to which see Moll, "Der Hypnotismus." Among the modern proposals for Legislation on hypnotism, the possibility and desirability of employing the power to detect crimes committed by it, or to induce confession, has been often mooted. Had the Authorities in the sixteenth century possessed a competent knowledge of hypnotism, they would probably never have resorted to the coarse and brutal method of torture. Deprivation of sleep was a common method. Iron collars, or Witches' bridles, are still preserved in many parts of Scotland; a hoop passed over the head, a piece of iron with four prongs was thrust into the mouth, two pointed to the tongue and palate, and two

outwards to each cheek. The infernal machine was secured by a padlock, and at the back was a ring by which the prisoner was fastened in a standing position to the wall of the cell, and thus equipped, was night and day regularly waked and watched. One of these instruments now hangs, appropriately enough, in John Knox's house. By such means the Kirk Session rarely failed to procure confessions about the third day. There is little doubt that some such discipline was applied to Bessie Dunlop, who, having been found guilty, was convicted and burnt, or as the sentence ran, "carried to the Castle Hill, and there worried at ane stake and her body burnt to ashes, her whole goods being escheat to the King's use."

Another interesting trial occurs on 28th May, 1588, of Alison Peirsoun. She, under the influence of her cousin William Simpson, whom

she speaks of as a great scholar, and doctor of medicine, and who it seems was taken away from his father when but a lad by "ane man of Egypt ane gyant quha had him away to Egypt with him." By the aid of this William Simpson she saw many curious things connected with the Court of Fairyland; *inter alia*, that they maintain their anomalous and intermediate position by paying every year a tribute to the Devil of a tithe of their number, for which cause they are anxious to abstract human children with whom to pay this tribute. The only act positively charged against Alison Pierson, apart from these visions, is the healing of the Bishop of St. Andrews, under the directions of William Simpson. This must have been the celebrated Patrick Adamsoun, and his cure probably is sufficient cause of offence to the Kirk Session.

The next point of special interest is the trial

of Lady Munro of Fowlis, on the 22nd July, 1590. Here whatever practices were used the purpose was undoubtedly criminal, and was largely carried out by poison as well as witchcraft. The purpose of it all was, that by removing Marjory Campbell, the young Lady Balnagown, her brother George Ross of Balnagown might marry Lady Munro, and to do this effectually it was necessary also to destroy her stepson Robert. In this case we get the first authentic account of the use of the waxen images for purposes of enchantment, so familiar now in books of demonologie. The indictment bears, "In the fyrst thow art accusit of making twa pictouris of clay in companie with Christiane Roiss and Marjorie Neyne Mc Allister (alias Loskie Loncart) in the said Christiane Roissis westir chalmer in Canorth, the ane made for the destructioun and consumptioun of the young laird of Fowlis, and the uthir for the

young Ladie Balnagown, to the effect that the ane should be put att the Brig end of Fowlis and the uthir att Ardmoir for the destructioun of the saidis young Laird and Lady. And this suld haif bene performit at Alhallowmes in the zeir of God I^m V^o lxxvij zeiris. Quhilkis twa pictouris being sett on the North syde of the chalmer the said Loskie Loncart tuik twa elf arrows and delyuerit ane to ye Katherene and the uther the said Christiane Roiss Malcumsone held in her awin hand and thow schott twa schottis with the said arrow heid att the said Lady Balnagowne and Loskie Loncart schott thrie schottis at the said young Laird of Fowlis." These details seem to have been supplied from Christiane Roiss' confession. There was also a Katherine Ross implicated, who afterwards married Sir William Sinclair, he who had been the leader of the riot of High School boys when Bailie Macmorran was killed.

In this remarkable case there was undoubtedly some wholesale poisoning, nevertheless Lady Munro and her stepson were acquitted, seemingly by means of very powerful political influence, but the accomplices were condemned and burnt ; and notwithstanding the fragmentary and unsatisfactory character of the Reports, probably garbled to allow of Lady Munro's escape, there seems little doubt that her Ladyship was the prime mover in the scheme, and succeeded in hypnotizing her associates for criminal purposes. If we could obtain all the circumstances of this case, it would undoubtedly be of great use in modern proposals for legislation on hypnotism. Whatever else might have been the use of the pictures and ceremonies, they doubtless served to polarize and intensify the evil wills of the circle. Images were also made, as recorded in the evidence, of butter, which is a curious parallel

to certain ceremonies recorded by Abbé Huc of the Thibetans.

There are many most interesting trials of this period that must be passed over for lack of space, but some notice must be taken of the case of Dr. Finn, Fian, or Fean, burned in Edinburgh in January, 1591, which presents several features of interest. It seems the Devil preached at North Berwicke Kirk to a number of notorious witches, and Dr. Finn acted as registrar. The means of discovering the doctor's complicity in this work was as follows. A servant girl began to develop a certain healing gift, whereupon, being questioned how it came, she declared she knew nothing, but being put to the torture of the thumbscrew, and her head thrawn with a rope, some words fell from her, leading to the conclusion that she was marked by the Devil, and on search the mark was found on the fore part of her throat.

It may be queried whether this were not somewhat of the nature of the hypnotic zones often referred to by writers on the subject, which being touched or stroked the hypnotic state is revived. Anyhow, this being found she confessed, and in her confession implicated a number of other persons, including Dr. Finn, also called John Cunningham, a schoolmaster at Saltpans in the Lothians. A detailed account of the circumstances of this and some other Witchcraft trials is contained in an extremely rare black letter tract, considered to be unique, called "*Newes from Scotland*," 1591. Only a few of the most remarkable of the circumstances can be noticed, but the whole story is infinitely curious. The parties seemed to be a group or circle practising hypnotism or spiritualism. Here we find the first notice of the Devil's mark, which students of demonology will remember, and in the pricking

or finding of which Matthew Hopkins in England, and John Kincaird of Tranent in Scotland, made a villanous livelihood. Agnes Sampson, the eldest witch of those accused, mentioned that upon Hallowe'en some two hundred witches had put to sea, each one in a riddle or sieve, and went into the same very substantially with flagons of wine, to the Kirk of North Berwick. This recalls Shakespeare's line,

"But in a sieve I'll thither sail,"

and shows his accuracy, for this feat seems peculiar to Scotch witches, at least I do not remember to have seen it in any witch stories of England or any other country. This confession, which was made before the King himself, caused him to say "they were all extreame liars," whereupon she told him certain words which had passed in private between the Queen and himself, which he could not but acknowledge to

be exact. Dr. Finn, implicated in the same confession, and described as the only man permitted to attend the Devil's readings, was probably the hypnotizer of the circle. He being put to the torture, would not confess, but one of the witches pointed out two pins under his tongue, being the cause whereby he could not confess anything; these being drawn out the charm was lifted and the doctor confessed. It is quite possible here that the doctor, being a somnambulist, had used some form of auto-suggestion and hypnotized himself, inhibiting his own memory of his misdeeds; these appear to have been of the nature of unbridled licentiousness. Wishing on one occasion to use a love charm on a young lady, he endeavoured to procure three hairs wherewith to work his incantation, but her mother being a witch, and fathoming his design, substituted three hairs of a cow, and when the

doctor had made his conjuration, the cow came to him at the door of the church, leaping and dancing, and followed him wherever he went. Students of Rabelais will note a similarity here. Having confessed, however, Dr. Finn contrived to escape ; being again taken, he utterly denied all his former confession, and the most fearful tortures, graphically described in the Reports, failed to awake memory again, and he was burnt on the Castle Hill.

Agnes Sampson, another of the same circle, called the wise wife of Fife, was described by Arnot as "a grave matron-like woman, of rank and comprehension above the vulgar"; and Archbishop Spotswood, speaking of her in much the same terms, says that "she declared she had a familiar spirit who appeared to her in visible form and told her any doubtful matter." She was consulted by Bothwell as to the fate of the

King, and apparently bribed by him to persuade the spirit to compass his death. This the spirit failed to do, and this was apparently the chief cause of her condemnation. She also, however, used charms for her healing, some of which appeared in evidence, and were monkish doggrel rhymes such as are not unknown in nurseries of the present day, one being a rhymed version of the Apostles' Creed, which, doubtless, stank in the nostrils of the saintly Kirk Session. The evidence in her case gives a full and graphic description of a Witches' Sabbath at North Berwick Kirk. There seems great probability that this was really an hypnotic *séance* held by Dr. Finn, wherein, as hinted by Mackenzie, they were persuaded they were carried to places where they never were. The details, however, are very ample of the Devil starting up in the pulpit and calling the roll of

their witch nick-names, of the ceremonies of initiation, of their raising bodies in the kirk-yard, and of the Devil conjuring wax images and love charms wherewith they should work incantations in future.

She also was burnt on the Castle Hill; and here it may be useful to note, as this burning of witches has been much spoken of as barbarous, etc., that the death penalty was inflicted in various ways in Scotland at this time. Men usually were beheaded—to be hanged was counted very degrading, a fit punishment for a border-thief taken red-handed and executed out of hand, but savouring too much of lynch law for the solemnity of criminal justice. To behead or hang a woman was against the Scottish feeling of the time; women and infirm persons were usually drowned, but women of rank were burnt, as also were women guilty of the higher crimes

of treason and murder, to which, on account of its heinousness, witchcraft was added. There was, therefore, no special barbarity in this mode of punishment, which was quite consistent with the criminal ideas of the day.

Barbara Napier, another of the circle, being acquitted by the jurors, an action of wilful error was brought against them on the following 7th of June ; they were, however, found not guilty of this.

The most distinguished of the circle was Euphemia or Effie Makcalzane, the only daughter and heiress of Lord Cliftonhall, a judge of the Court of Session, a man of great learning and attainments, an eminent lawyer, and a great statesman ; she married Patrick Moscrop, an advocate of considerable talent, by whom she left three daughters. The charge against her, as against others of the circle, was

attempting to compass the King's death by sorcery, images in wax, etc. It is to be noted, however, that she was an ardent Roman Catholic and devoted to the cause of Bothwell, which may throw a side light on her trial. According to Law's "Memorials" Bothwell himself had much traffic with witches, and was esteemed an expert necromancer. She was burnt alive, the severest sentence ever passed by the Court, most of the witches being worried (*i.e.*, strangled) at the stake before being burnt. She met her fate with great firmness, glorying in what she had attempted. The political and religious animosity of the times appears in every line of this trial.

Instances might be multiplied almost *ad infinitum*, and as studies of ceremonial magic 300 years ago, are of very great value. It would, however, be utterly impossible now to enter into more details.

One case only shall be noted, viz., that of Margaret Wallace, the whole pleadings in which are given in full in the 3rd vol. of Pitcairn, and show in a striking way the opinions held by eminent Scotch lawyers on the subject of Witchcraft. In this case it was asserted, though certainly not proved, that she had taken a violent hatred against Cuthbert Grey, and that she threatened his life. According to the evidence Grey had, in fact, persistently abused and threatened her. Howbeit Grey was taken ill, and was lying helpless and unable to move. Margaret Wallace being sent for, "Tuik him by the Schaikill-bane with ane hand and laid her uther hand upone his breast and without any word speaking save only by moving of hir lippes past fra him at that instant : and upon the morn theirefter returning bak again to the s^d Cuthbert Scho tuik him by the arme and bad him aryse

quha at that tyme and fyftene dayis befoir was nocht abill to lift his legis without help yet scho haifing urget him to ryse and taking him by the hand, as said is, broucht him out of his bed and thairefter led him but the house quha immediately thairefter by hir Sorcery and Charmeing practizet by hir, walkit up and down the fluir without help or support of ony and fra that time quickly recovered."

The likeness of this to modern recorded cases of psycho-therapeutics needs no comment.

It remains to see what conclusion can be drawn from all this. It would be absurd to pretend that all mediæval witchcraft was nothing but hypnotism; as absurd, in fact, as to pretend that all the occult phenomena manifested at the present time can be accounted for in the same way. Still, we do see a very striking analogy between these old times and our own.

Then, as now, there came a great wave of phenomena unexplainable by commonly received scientific laws ; a probability, indeed an actuality, of some of these phenomena or strange powers being used for criminal purposes, and a demand arose for legislation ; this was severe, but considering the severity of all punishments at the time, not out of proportion. But then came the great upheaval of the Reformation, and with it the conviction, probably in many cases honestly entertained, that the devoted adherents of the old faith were bewitched—hypnotized we might say now—and the severity of the law and the obscurity of the crime put a ready weapon into the hands of the triumphant reformers. The publicity of the early witchcraft trials would certainly affect sensitive and imaginative persons, inducing a kind of auto-hypnosis, and the periodic wave I have alluded to would certainly

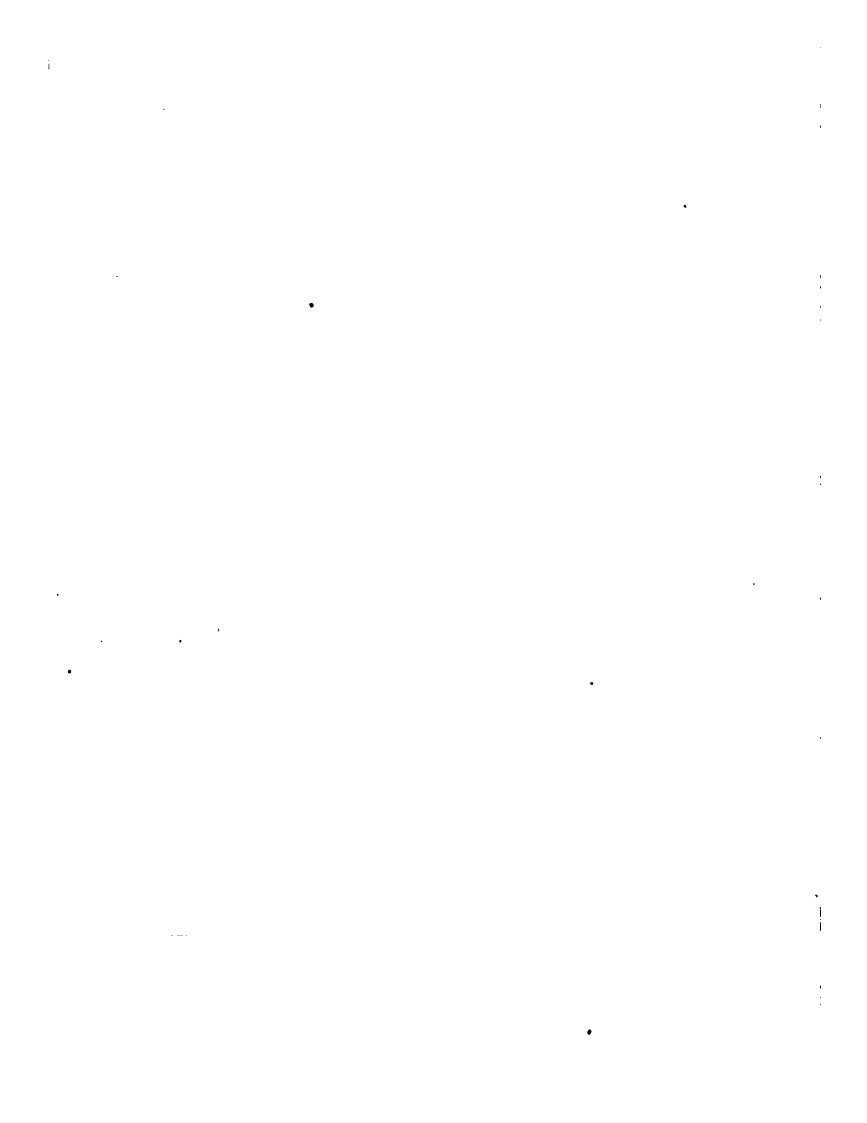
produce a very large number of such sensitives, ready to become somnambulists or clairvoyants with very slight disposing cause. Sensualists, such as probably was Dr. Finn, would seize on the power which probably they would empirically discover. Criminals, political and other, would naturally learn and employ it, and the operation of these causes would increase the popular terror and produce the terrible retributions of panic. These again would operate to spread cases of auto-hypnosis and hysteria, till the wave passed and the symptoms wore themselves out.

Of course this is far from accounting for the whole range of phenomena; indeed, unless we accept the theory of the operation of intelligent powers superior to man, some better and some worse, of an intermediary character, neither wholly good nor wholly evil, it is hard to see

how observed phenomena can be accounted for with logical completeness, either to-day or in the sixteenth century. Passing by this, however, there is little doubt that the known results of hypnotism account for much, both then and now, and the unaccounted for residuum is about the same and as perplexing now as it was then.

Furthermore, these old Witchcraft Trials afford a valuable lesson to those who ask for legislation on the subject of hypnotism to-day which they would do well to lay to heart. Not that there should be no such legislation, but that its scope should be most carefully and earnestly considered.







O. V.

A

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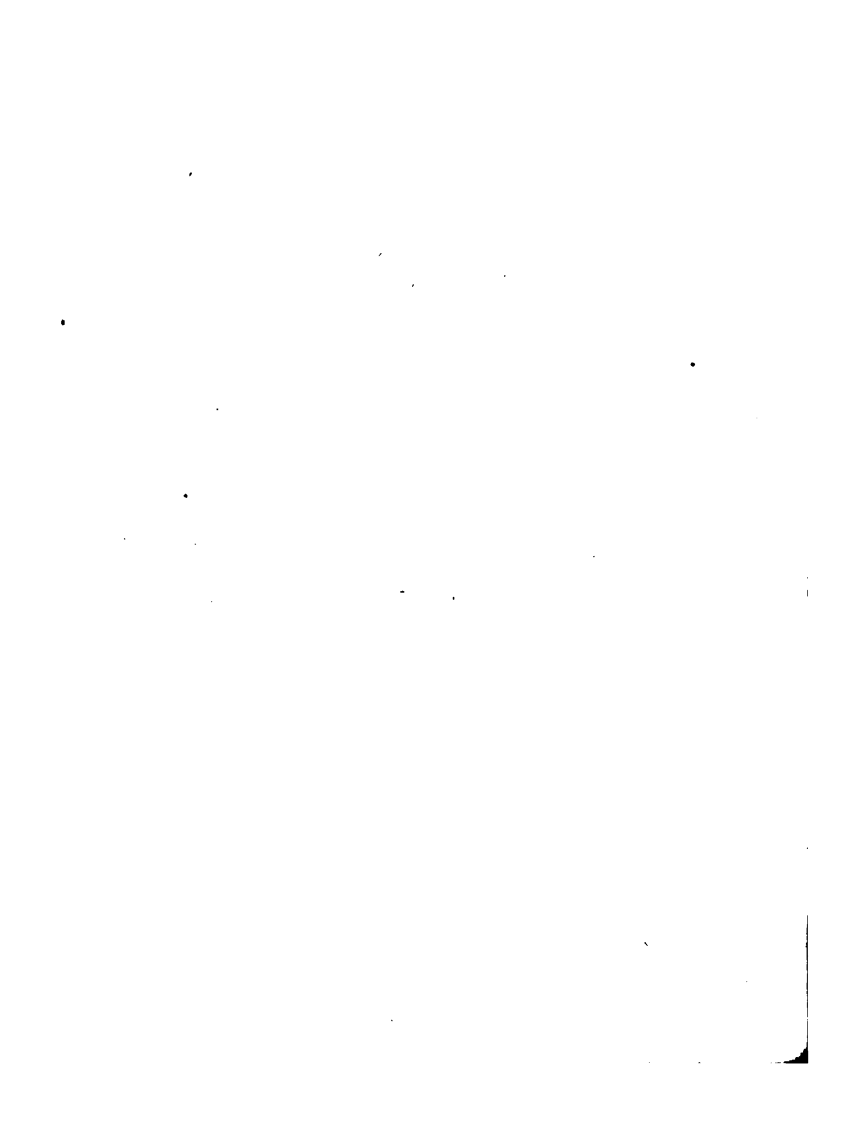
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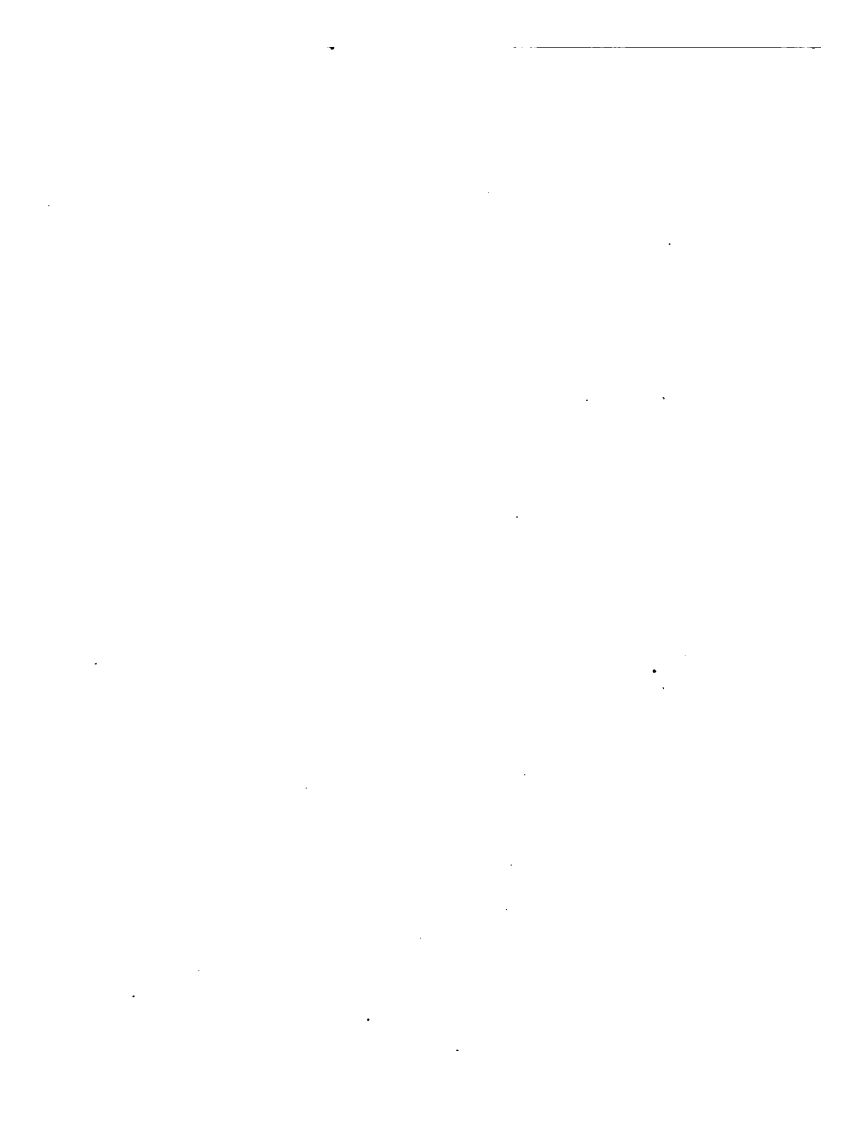
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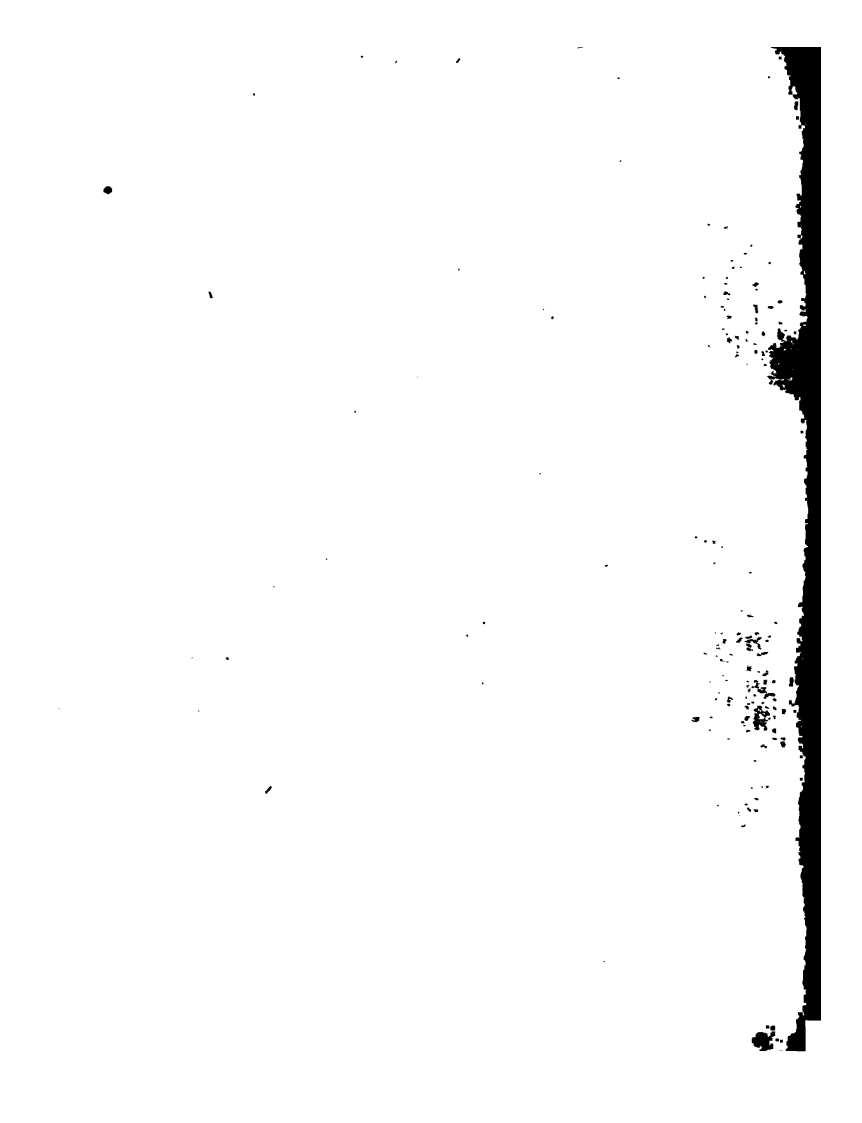




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TOOKS COURT, CHANCERY LANE.**







26



OLD BLUE SWARTZ
NANKIN CHINA

BY
A. T. HOLLINGSWORTH
Artificer



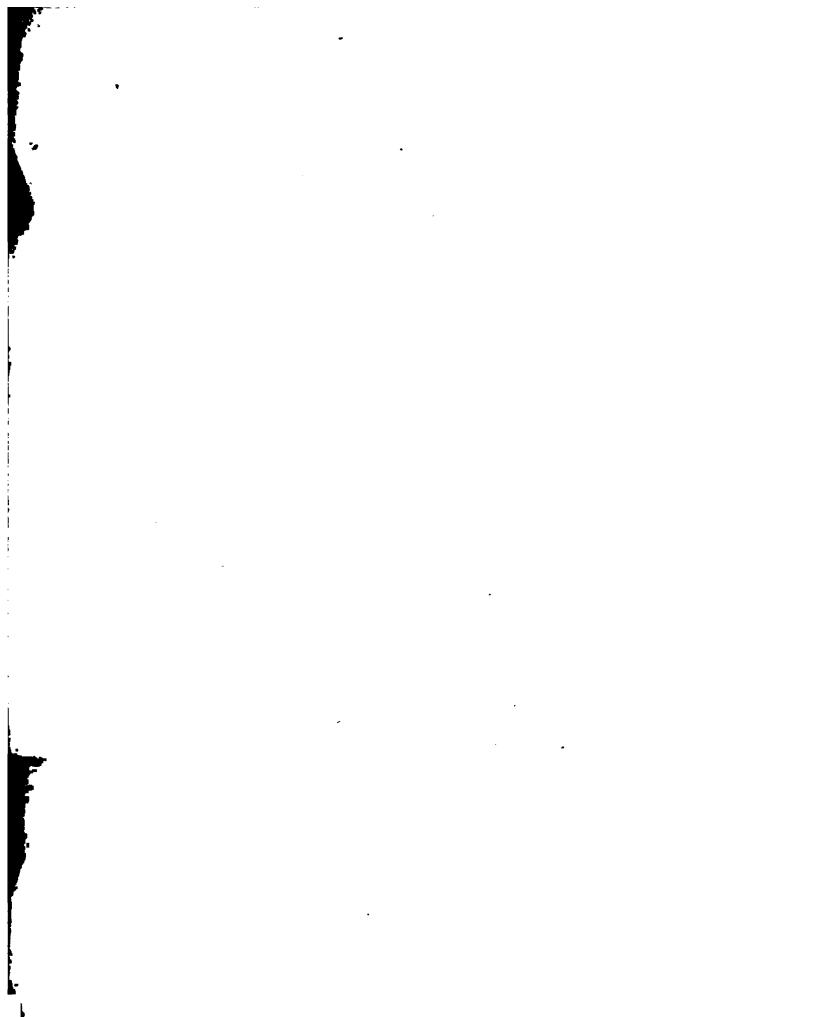
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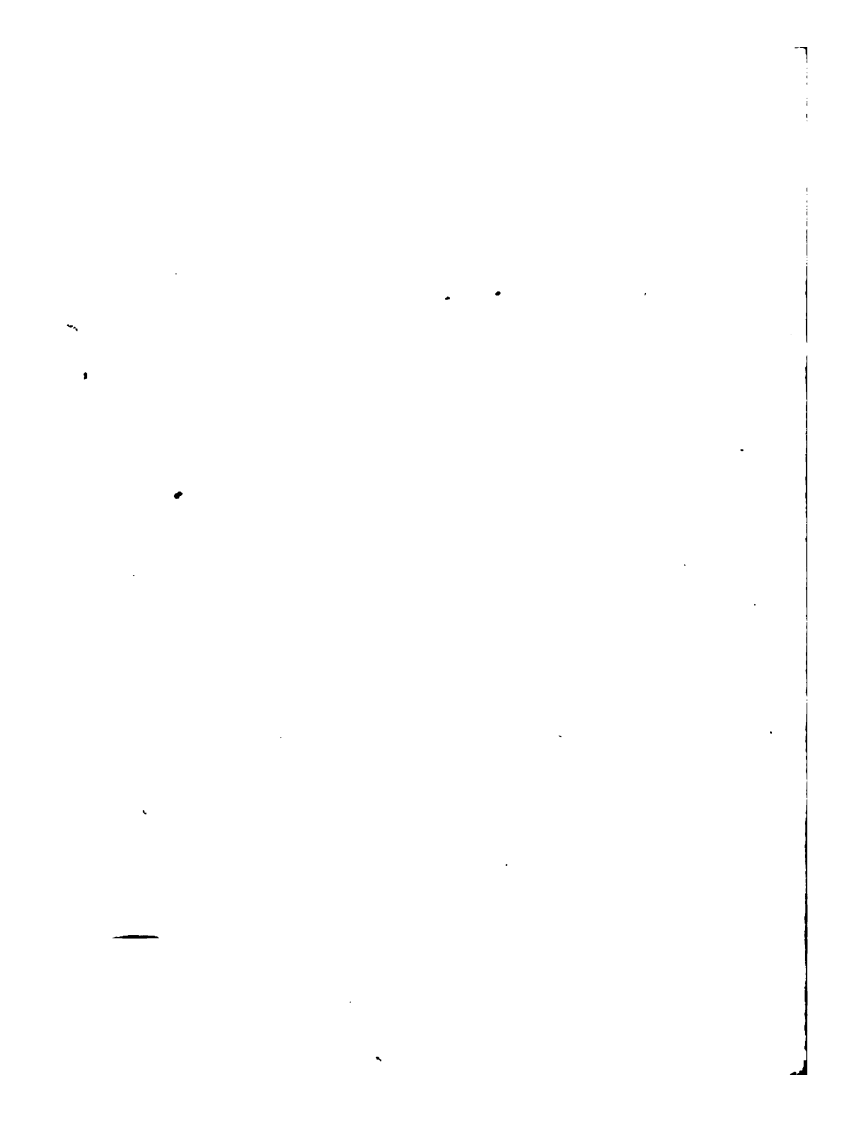


OLD BLUE & WHITE
MANNING & CO
LONDON

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The bottom section of the advertisement features a large glass bottle on the right, a smaller bottle in the center, and a decorative frame on the left containing a list of numbers from 1 to 10. The text "OLD BLUE & WHITE" and "MANNING & CO LONDON" is printed in the background.







Privately Printed Opuscula.

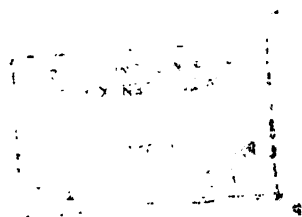
ISSUED TO MEMBERS OF THE SETTE
OF ODD VOLUMES.

No. XXVI.

BLUE AND WHITE CHINA.



—





HAWTHORN VASE.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.

Blue and White China.

BY
ALEXANDER T. HOLLINGSWORTH,
ARTIFICER

TO THE SETTE OF ODD VOLUMES.

*Delivered at a Meeting of the Sette held at Limmer's Hotel,
on Friday, February 6th, 1891.*



IMPRINTED AT
THE CHISWICK PRESS, TOOKS COURT,
CHANCERY LANE, LONDON.

MDCCCXCI.

S. 5.





DEDICATED
TO
The President and the Sette of
Odd Volumes.





*This Edition is limited to 245 copies, and is
imprinted for private circulation only.*

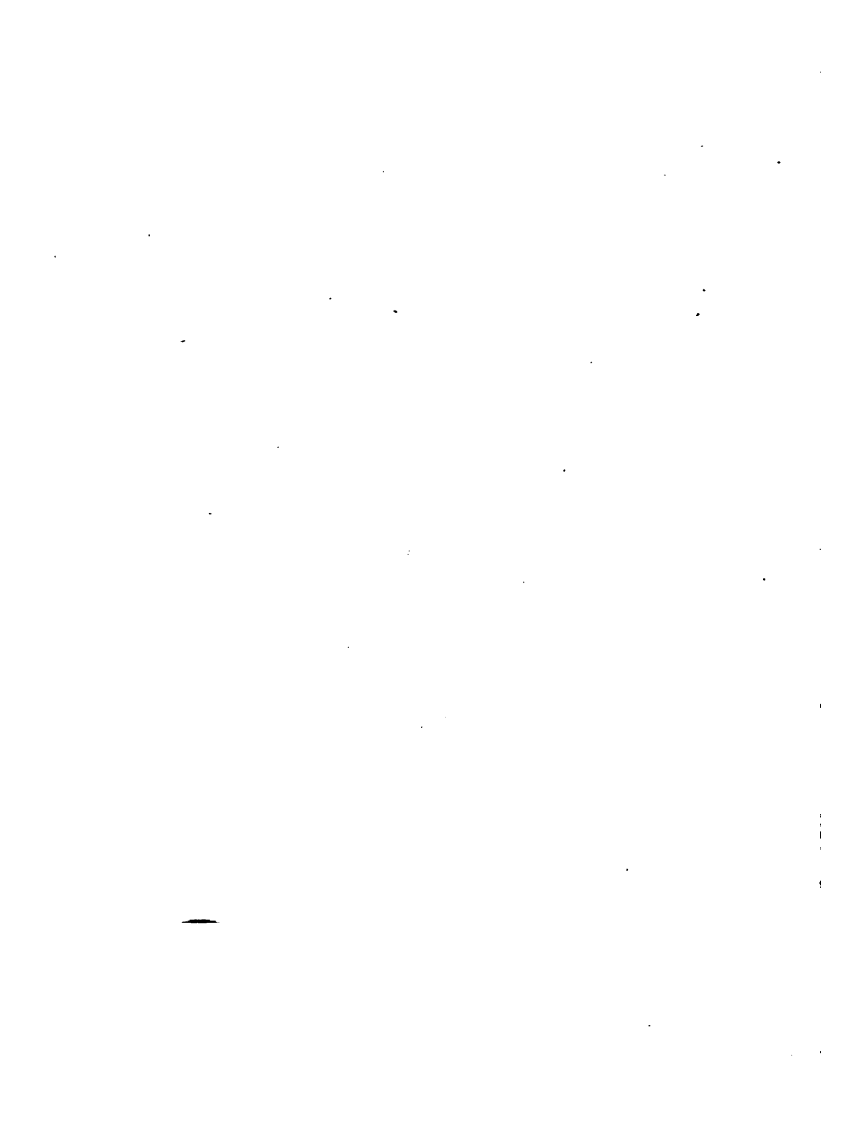
No. 19...

Presented unto

Bro. Edw. Walford

by Alex. T. Hollingsworth





LIST OF ILLUSTRATIONS.

*On Cover, outside front, reduced facsimile of MR. JOSEPH
GREGO'S Design for Menu Card, at the
Dinner on Feb. 6th, 1891.*

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BOTTLE, ARABESQUE SCROLLS, IN AUTHOR'S COLLECTION.



BLUE AND WHITE CHINA.



It has been said that at an English dinner party, after the departure of the ladies, the men immediately proceed to "pass the bottle" until "all's blue." In such a staid society as the "Sette of Odd Volumes" such questionable indulgence is of course absolutely forbidden, still, sad though it may seem, it falls to my lot this evening to give an azure tone to the atmosphere, and also, in a sense to pass the bottle too. It may be some palliation, however,

of my conduct, if I explain that these bottles partake in no wise of a festive nor (although "blue-bottles") of an entomological character.— There is not even a suspicion of bees-wing about them.

Another scandal at the expense of the proud Britisher, is the allegation that we, as a nation, are all given over to "manias" of one kind or another, and among others the "Blue Mania" has been perhaps one of the most notable. It is on this particular form of china craze, that I have to discourse to-night, and for which I crave your indulgence.

It does not enter within the scope of this paper to discuss the technicalities of the art of making either pottery in general or this Nankin Blue in particular, more especially as the Sette possesses a Potter of its own, upon whose functions I do not desire to trespass. Moreover, a

technical treatise, introduced after dinner at a meeting, the avowed objects of which are conviviality and mutual admiration, would be extremely out of place, so that I shall avoid the subject, and with the less reluctance, that I don't know much about it myself.

Let me, however, apprise our respected visitors that ignorance on any given subject is not by any means a disqualification in the eyes of Odd Volumes, as regards lecturing thereon. We are, as our name implies, an odd Sette. One of our odd rules is that no Odd Volume shall be allowed to talk for more than three minutes on any subject that he understands. This of course implies that he may speak for any length of time on a subject that he does *not* understand. But I am not going to avail myself, to any great extent, of this privilege to-night, and I therefore beg my respected hearers not to *look* Blue, for the

story that I have to tell will be neither long, nor, as I trust, (like the famous Tavern Sign,) a Blue Bore. I intend indeed to confine my remarks chiefly to the artistic and æsthetic side of the question. I want to try and explain to you why it is that old Blue and White China is so much admired by artists and connoisseurs, and I should like also, if you will allow me, to make a few observations on the antiquity of this ware, its introduction into England, and its rise into the popularity which it at present enjoys and which is indeed a *revived* taste, dating back about thirty years.

It was indeed by no means unknown, nor even rare, in this country before the revival to which I have alluded. Pieces of considerable age are often met with in ancestral country houses, where they have been for ages; and the mention of "Blue Porcelaines" mounted in silver, occurs



OVIFORM JAR, WITH DOGS OF FO AND EAGLES.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.

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pretty frequently in antique inventories. Pieces, often in mounts of Eastern origin, were sent as presents, to—or between—Royal and distinguished personages. I may tell you that there were, until very recently, two superb pieces of Blue at Burleigh House, presented (as the parchment inscriptions attached to them duly set forth) by Queen Elizabeth to her first Chancellor, Lord Burleigh, and which are still in the silver-gilt mounts in which the Queen caused them to be set. A still earlier mention of this china being introduced into England is referable to the accidental visit of Philip of Austria and Joan—(the King and Queen of Castile,) in 1506, when the King presented certain blue and white Nankin cups to Sir Thomas Trenchard, which cups are stated to be still in the possession of the descendants of that family.

Then we find, as trade developed, through the

first settlement of the East India Company, large numbers of this ware found their way to England, either through our East India Merchants' Company, or through the Portuguese, Dutch, or French Companies engaged in the same enterprise. We may see a portion, (fragmental, 'tis true, but in sufficient quantity to indicate what the quality of the gathering originally was,) of the collection made by Queen Mary, wife of William III., the remainder of which is still on view at Hampton Court, other portions having been removed to the Royal Palaces, where they may doubtless be identified and recognized.

The later taste for Blue and White China, as a fascinating style of decoration for our houses, was much fostered by a number of artistic men who formed what may be called "the Aesthetic movement." That a certain amount of ridicule should have been cast upon such a movement



POWDER BLUE BOTTLE.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.

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was inevitable ; and not a little fun was made, on the stage, at the expense of the eccentric individual called by W. S. Gilbert the "blue and white young man" ; also in the columns of Punch by the contributors to that festive periodical. But this ridicule, however, only attacked the excrescences of the so-called aesthetic school, which, in spite of the satirical comments of those who knew nothing about the subject, and possibly, indeed, aided by the publicity thus given, did undoubtedly a great deal to establish a taste (which I hope and believe to be permanent) for the decoration of our houses with this most desirable of all ceramics.

Among the earliest collectors, (dating from this new departure,) were the artists of certain schools,—the inhabitants of that very Chinese colony, Chelsea, being among the first enthusiasts.

But mere enthusiasts and collectors are very

different beings from true connoisseurs, and amongst these was the late Charles A. Howell—(onewhile secretary to Mr. Ruskin). This gifted gentleman was verily the apostle of blue, and he preached the gospel thereof so thoroughly that he might, and did, claim (among other things,) some credit for “Educating his party”—like the famous Earl of Beaconsfield, and on similar lines—*i.e.*—he taught them to vote “true blue.” Howell is stated to have given to Dante Rossetti, James McNeil Whistler, Frederic Leyland and most of his associates, their first pronounced hungering after Blue China. Our own particular “connoisseur,” Bro. Orrock, who is facetiously known among his friends by the two widely different but dignified titles of “Emperor of China” and “Admiral of the Blue,” may—or may not—be indebted to Howell for his early Blue aspirations; but he can—and I hope will—



CYLINDRICAL VASE, WHITE DRAGONS ON BLUE GROUND.

Collection of Aug. W. Franks, Esq., F.R.S., F.S.A.

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tell you in his own inimitable manner his experience of Howell in that connection. Anyway, whether Howell, who was a person of fertile imagination, inoculated his friends for "Blue," or vice-versa, it is certain that he took to collecting Blue China with that practical discrimination he exhibited in most of his dealings, and was able to keep his friends supplied with pieces in excellent taste.

A speciality in his eyes, and in those of Rossetti and his friends, were the pieces which come under the designation of "Aster;" a special plate, too—introducing the lotus flower, found great favour in this set, and from Howell's collection I am able to introduce some specimens of these particular favourites.

From these the taste spread for what are called "Aster" Plates;—which, at one time had found their way to Holland in great varieties and in

large quantities ; and, owing to the Aesthetic craze, dishes and plates of this pattern were brought to England in such considerable numbers that one dealer in Amsterdam—who was in touch with a well-known firm in London—promptly went to work and scoured Holland, buying up whole *stacks* of these patterns ; thus making a “corner” which at once brought a golden return for Blue, and accommodated the desire of the Aesthetic throng. Probably the most popular design in this country at the present time, however, is what is known as the Hawthorn pattern, but which, our excellent president assures me, is really intended to represent a plum blossom. The chief noticeable features about fine pieces of hawthorn are ; absence of marks (six marks or otherwise), intense brilliancy and clearness in the blue—which is always deep and possesses what is called the “agate” quality—and the



TAIL SUCRIER. TIGER-LILY PATTERN.

—

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beautiful and careful drawing of the sprays and flowers. Add to these a curd-like paste and a limpid glaze, and these, together with the elegant egg-shaped contour of the vase itself, combine to produce one of the most beautiful ornaments imaginable; far and away finer, to my mind, in its simplicity and grace, than all the laboured efforts of the most celebrated manufacturers of coloured china, both as to design and quality. Thanks to the courtesy of Brother Orrock I am able to show you to-night a most superb specimen of the Hawthorn Vase. (See frontispiece.¹)

Pieces of this shape and pattern have often been alluded to by persons who might have been expected to know better, and even in this

¹ The illustration does not represent the identical jar lent by Mr. Orrock on the occasion of this lecture, but one very similar in shape, design and colour.

room, as "Ginger-pots," but although pots similar in shape, were and still are used for the exportation of that grateful stimulant, I believe, as a matter of fact, the fine Nankin jars were never intended nor used for anything but pure ornament. Brother Orrock tells me that he believes there are not more than a dozen perfect specimens of these pots in existence, but I think he must have lost sight of the fact that the Blue and White collection at Dresden—formerly in the Green Vaults and now in the Johanneum—is remarkable for containing no less than 15 fine specimens of the Hawthorn Vase. (This collection was brought together between the years 1694 and 1705, by Augustus the Strong, Elector of Saxony and King of Poland.) The great trouble with them, as with other jars, is, that owing to their great antiquity, the elegant bell-shaped lids have either got broken or



HAWTHORN SUCRIER.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.



misplaced and consequently lost ; so that it is difficult to obtain what we call a complete specimen.

It seems almost incredible, were it not that we have the evidence of it before our eyes in almost every dealer's shop in London, that vast quantities of this lovely porcelain were, during the last century, completely ruined by the vulgar and degraded taste of the time in being painted, over the glaze, with harsh glaring colours, in English and French porcelain manufactories. Very comical were occasionally the results thus obtained by this mixture of style, producing a kind of olla podrida in which the lovely blue colour itself was entirely lost. Mr. Grego has kindly lent me one or two specimens thus "clobbered" and now on the table before you; which, had they not been spoilt in this way, would have been valuable pieces, but are now

worthless. Generally speaking, the designs on the fine old Nankin ware were either purely Chinese in subject or showing a strong Persian influence, but occasionally we find even Catholic subjects introduced, the Chinese potters having been commissioned by the Jesuit missionaries to execute these in considerable quantities. I have here a curious lid with a supposed representation thereon of King Louis IX. (otherwise called Saint Louis) of France, but as that redoubtable Crusader flourished in the middle of the thirteenth century, I should think the portrait somewhat apocryphal. However, it is evidently a Catholic subject.

I think it is now desirable that I should attempt to explain why it is that this particular ware finds such favour in the eyes of artists and connoisseurs, also of the many, who, without belonging to either of these classes, yet find an inexplicable



BOTTLE, DECORATIONS, PRUNUS ON ROCKWORK, WITH
BIRDS, IN AUTHOR'S COLLECTION.

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and indefinable charm therein. Thousands of people like blue and white china without knowing *why*, and possibly I may be fortunate enough to help in clearing this matter up.

We have, then, to regard Blue and White China in a two-fold aspect, first as an undeniably exquisite decoration for the interior of our houses, and secondly, as a thing of rare beauty in itself, and apart from all consideration of its adaptability to its surroundings. No question *can* arise as to its decorative quality. The very blue and white of the sky,—and here let me digress for a moment to say, that somewhere about the year A.D. 954, the Emperor Che-tsung having been asked what colour he would like the vases to be which were intended for his use, replied, “Give me simply porcelain tinted like the blue of heaven after rain, such as it appears between the clouds.” Thence-forward this china

was known among the Chinese by a name suggested by this Imperial order, which signifies "Sky blue after rain."

So that I repeat, the very blue and white of the sky is scarcely more in consonance with the landscape of which it is the natural complement than is a collection of fine pieces of Nankin blue and white china, judiciously distributed, or if you prefer it, *massed* together, in an elegantly furnished room. I care not indeed, what style of decoration or furniture you may have adopted for your room ; provided it be good of its kind your blue and white china will not look out of place ;—let your wall paper be never so hideous—your Nankin shall serve to distract your eye from its monstrosity ; be your china grouped on shelves of sombre ebony, or displayed on the ponderous, respectable mahogany of the Harley Street waiting rooms, it will relieve their gloom ;



DRAGON BOTTLE.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.

place it daintily in the elegant Sheraton satin-wood cabinet that adorns your drawing-room wall,—it will enhance the beauty thereof;—is there a corner in your study which the light of the lamp barely reaches?—give it a “bolt from the blue” and you have it forthwith illumined;—put it in close juxtaposition with the finest or most delicate of pictures, whether oil or water-colour,—Blue China will not detract one whit from their beauty; it will accord equally well with Rembrandt or with David Cox. Do what you like with it, (so long as you don't break it) and it shall always be right! And why? Because you have, consciously or unconsciously, taken the hint with which Nature has provided you; you have introduced into the otherwise gloomy interior of your house the blue and white which is a repetition on a small scale of that more glorious blue and white with which Nature

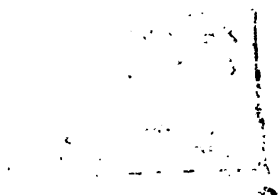
decorates and enlivens the brilliant landscape or the dreary forest, and *this* is the secret of its absolute and unerring success as an article of decoration. Compare the effect in two rooms, one of which shall have for its decoration an odd jumble, of, perhaps, many kinds of *coloured* china, with another room tastefully set out with *this* lovely ware.¹ The one gives no repose to the eye, the pictures on the walls lose half their value by having in front of them some jarring, glaring piece of colour, and the whole concern has more the look of a room in a museum than anything else; or worse still, reminds one possibly of a confectioner's shop, or a glimpse of a kaleidoscope, in its manifold distractions for the eye. The other, tastefully adorned with Blue China, invites you—to repose—and contem-

¹ Referring to the display on the table.



BOTTLE DECORATED WITH DOGS OF FO, PEARLS, ETC.

Ta-Ming Dynasty, Orrock Collection, South Kensington Museum.



plation—and you sit down in your arm-chair to smoke your cigar—and thank God that there is at least one nook in the world wherein you may find that true joy which a fancy, Bridecake style of decoration can never bring.

So much for our Blue and White as a mere article of adornment.

Now let us look at it closely and consider it on its own merits and simply as porcelain ;—and I must here ask you to again allow me to digress for a few moments [to give you one or two historical details of interest.

There is no doubt a good deal of fable in connection with the early history of the materials employed, but I would call your attention to an extract from the work (dated 1298) of Marco Polo, the great Venetian traveller. He says, speaking of the Kaolin—one of the chief ingredients—“ They (the Chinese potters) collect a

certain kind of earth as it were from a mine, and, laying it in a great heap, suffer it to be exposed to the wind, rain and sun for thirty or forty years, during which time it is never disturbed. By this means it becomes refined and fit for being wrought into vessels."

I have alluded to the manufacture of this ware in the year A.D. 954, when it was christened "sky blue"; but it did not arrive at perfection until the period of the Ming dynasty, four or five hundred years later. Then not only was the clay of the finest quality, but so also was the Cobalt, the special kind then in use being called Sou-ni-po. Pieces of that period are the most prized on this account, for we read that shortly afterwards, the supply of this peculiar cobalt, Sou-ni-po, gave out, so that the makers then had to employ blue less pure. They however improved considerably in design, and having discovered a new blue

called that "of the Mussulman," which almost compensated for the lost Sou-ni-po, continued for a long time to make very fine china. Then, unfortunately, the Mussulman blue disappeared also, and worse than all, the fine clay was all exhausted—losses which have never been replaced and which explain the inferiority of china made since that period. The Potter of this Sette once stated here that blue and white could be easily reproduced *if* the necessary cobalt ore should be found again. — He might have added "and if the necessary *clay* should be found again." Shakespeare remarks "much virtue in an '*if*.'" But neither of these materials have been found and the consequence is that practically none of this china of any value has been made since.

Now, Brethren, it was my intention to have attempted some sort of a description of the most

important of the pieces which you see on the table before you. I wanted to try to demonstrate the fine qualities of this ware by the help of the objects themselves—but I see that in the short time at my disposal I shall have to content myself with a general description of the points to which I would otherwise have called your attention more particularly. I must then leave you to inspect the collection later on. Some of these pieces belong to Brother Orrock, some to myself, and some to Mr. Grego.¹

I would therefore call your attention generally to the beautiful rich blue of that Hawthorn pot—² with its agate quality of colouring. If you will carefully examine a fine piece, duly noting its surface smooth as burnished steel, the translucent

¹ The illustrations interspersed in this Opusculum represent some few of the pieces exhibited at this lecture; also others, similar in character and of fine quality.

² See frontispiece.

2



PALE BLUE HAWTHORN PLATE.

Note in Author's Collection; formerly in the Collection of Sir Henry Thompson.

quality of the glaze, which gives the objects the appearance of having been dipped in water, and underneath which the lovely blue colour floats in rich layers of varied intensity, just for all the world as the tints of the agate float beneath its polished surface, you will agree with me that of all the Ceramics Nankin Blue is the most refined and artistic. Kindly glance at that beautiful Hawthorn Vase, with its rich *deep* blue, and then also at this delicate plate,¹ with similar style of decoration, but painted in *pale* blue. In these two the agate quality to which I have alluded is particularly conspicuous. This china excels all others in variety of *form* (the collection on the table before you is evidence of that), in the beauty of *design* with which those forms are decorated, and in the transparency and rich quality of the colouring. Then in

¹ See illustration opposite.

addition to the fanciful designs invented by the decorators there are the fabulous and mythological animals—the dogs of Fö—the Hoho Bird, the Dragon, the Kylin, and so forth. I cannot attempt to go into a description of these curious symbolic creatures, for any such attempt would involve a long investigation of the abstruse subjects of Chinese religion and history. But I would call your attention to the delicate young ladies on yonder tall vase. These are called “Long Elizas.” The Dutch called them “Langen Lysen,” signifying “Long young ladies,”—the French corrupted that into “Longues Elises,” and we in our turn into the idiotic expression “Long Elizas.” The work on this china is all hand-painting and therefore possesses what is called the “accident” and “spirit” of the artists. Just as you may admire the free drawing and brushwork in a picture of Franz

Hals, so you will admire the touching and drawing of the designs on a fine piece of blue, the tenderness and excellence of which, as well as the force of the colouring, may be not inaptly compared to the work of the great water colourists of the English School. There is in the drawing on these pieces no fumbling, no hesitation, no excusing: the design, whether elaborate or simple, is put on straight away, so that every good piece of blue and white possesses also that peculiar charm which most of us find in a sketch by a first-rate artist, but which is absent from an over finished drawing. The exquisite drawing of flowers and plants is beyond that of the Japanese, for it has a delicacy and fineness which even that artistic nation never reached. The only work to be compared with it is the coloured china of the Chinese themselves, but even in this the designs and artistic treatment

are in the main coarser and feebler. The Nankin blue is more difficult to imitate than any other china, indeed I may go so far as to say that it is absolutely impossible of imitation, because the materials as well as the painting are so pure and perfect. The china is what is known as a hard paste and its fracture shows a consistency of great density, but is yet semi-transparent and with the whiteness and purity of a curd. Before baking, however, it is what the French call a greedy paste, being in its then condition peculiarly absorbent, sucking in the colour as it is applied in layers by the brush of the artist.

The ground work is an excellent white, absolutely colourless; whereas the paste of *modern* oriental shows, after painting, glazing and firing, a slightly tinted surface, which, on examination, will be found of a granulated texture—like

imperfectly fused sand ; the *colour* of modern work has a superficial character and appears mixed with the glaze rather than floating beneath it. Indeed, no one with a seeing eye could possibly be deceived by the blue china now made. Imitations have of course been attempted by the most skilled potters, but they are infinitely inferior to the forgeries of any china in *colours*, Eastern or European. To repair a broken Nankin vase is hopeless if an attempt be made to supply painting or materials. Coloured china, on the contrary, can be so repaired, that in some cases the cleverest experts cannot detect it. I could prove this by showing you an example in the possession of a well-known collector. In Hungary and France coloured china is wonderfully imitated, whereas Nankin Blue is unassailable.

Now just a few words about Marks and I have done. Marks are much prized by the general

public, but like signatures on pictures, to the connoisseur they count for little. The true signature to the initiated is the work itself. There are so many marks on old Nankin and they are so varied in character that it would almost seem as if they were entirely arbitrary. But we find on examination that there is a system therein. Those expressed in Chinese characters generally give the date—or at all events the *period*, of the particular dynasty in which they were made—also the place of fabrication;—while others indicate the kind of persons for whom the particular piece is intended. Just as we find now on certain brands of Havannah cigars the legend “pour les personnes de goût”—so the translation of one of these marks is “Fine Vase for rich and honourable people.” Whether the subsequent possessors of these pieces have always realized this ideal is not for me to specu-

late upon.¹ But, Brethren, it is quite out of the question that I should even attempt to describe marks unless I am prepared to illustrate them, and there are only two ways of doing this at a lecture,—one by passing round the pieces themselves, which I am *not* prepared to do (owing to the great value of some of them, and the possibility of accident); and the other by handing round diagrams. The latter course would infallibly weary you of the subject, so that I shall confine myself to saying that in the Magazine of Art for January, 1890, Mr. Grego published an article devoted to this portion of my subject in which he describes and illustrates no less than forty-eight different varieties of marks.

Brethren, I have now trespassed sufficiently

¹ The mark on my plate (see illustration facing p. 33) signifies "a gem amongst vessels of rare jade."

upon your time and am much obliged for your kind attention. I hope I have said enough to convince you that Blue China, like all true art, is living and lasting, and that the longer it is studied, the more it will be found to be worthy of attention.





APPENDIX.

By JOSEPH GREGO.

MARKS ON OLD BLUE AND WHITE NANKIN CHINA.



ISTINCTIVE groups or "families"—of pieces of old Blue and White Nankin China—are indicated by the devices painted underneath them, which are accepted as "marks."

These "signs" are attached systematically, as is easily verified ; a collector, experienced in the respective "families," into which Blue and White Nankin China may be readily classified, will be able to accurately indicate, without looking at the "signs" in question, the particular marks which, on subsequent verification, will be found painted on

the bottom of the ceramics in question. The double-rings, for instance, are found beneath pieces of the so-called "Hawthorn pattern." The pieces decorated with varieties of the "families" of "long young ladies," the "deities," and emblematic personages of the celestial pantheon, warriors, royal or priestly processions, court receptions, incidents of battle or the chase, and similar "figure subjects," are found bearing within a circle, the groups of characters described as "six marks," "five marks," "four marks," or "two marks," according to the number of symbolical letters; the sign 卐 signifying "fine jade," often given by itself (applying to a paste of special "hardness") forming one of the characters, and so on throughout the various distinctions and designations.

The following little "table of marks," which, without any attempt at a "final settlement," includes most of the leading specialties, has been compiled from various original pieces of the porcelain itself, and compared with similar "tables," composed by accepted authorities on the varieties and their nomenclature.

"Tables" of the cyclical characters (the "six marks," and so on) are given in various works ;


Mayer's "Chinese Reader's Manual," Jacquemart and Le Blant's "History of Porcelain," "The Manual of Marks," by Hooper and Phillips, Chaffer's marks, and elsewhere. The general information on the following "marks" mainly rests upon the authority of Mr. Augustus W. Franks, F.R.S., F.S.A., etc., of the British Museum; this gentleman's scholarly catalogue of the valuable and representative collection of Oriental porcelain and pottery, presented to the nation by himself, is the most satisfactory manual which has been prepared, and will be found a marvel of exhaustive research in a field hitherto but imperfectly explored.


Groups of the three distinctive categories of Chinese characters indicate the period and place of fabrication, and frequently point out the destinations of special pieces. These marks are of three orders: *Kiai Shu*, the first, and most general, are those in plain characters, known as "six marks," and so forth, down to the single sign 玉, the equivalent for "Jade." The second is described as the *Chuan*, or seal character; and the last, *Tsaou Shu*, "Grass text," or rapid hand, of which examples used as "marks" are of rarer occurrence.

Kiai Shu, the characters resembling the type

used by Chinese printers, found in groups of two, three, four, five, and six signs, as a rule, indicate the cyclical date (or cycles of sixty years), and also the particular reign in which the pieces so distinguished were fabricated: for example, "Made in the period Seuentih of the great Ming dynasty" (1426-1436).

"The print," or "typographical signs," not only enlighten us as to dates and dynasties, but point to the places of fabrication, such as "Made at the Advantage Hall," "Made at the Cultivation of Virtue Hall," and similar propitious head-quarters.

1. "Six marks" ("Kiai Shu," or printing character. The first sign  signifying "Jade"). The sentence rendered *Tseu-shun mei-yuh tang-chi*, "Made at the Tseu-Shun Hall of Beautiful Jade," implying in the Chinese symbolism (which all these signs embody) "continuous prosperity."

2. Three varieties of the sign of most frequent occurrence,  (*Yuh*), "Jade." This mark is found on innumerable pieces, mostly of small size, the paste generally fine and extremely hard; the various vases, bottles, beakers, etc., are frequently shaped in panels, painted in a dark blue (often inclining to indigo)—with figures of Chinese

聚順美
玉堂製

①



⑤



⑥

玉 下
下

②

玩玉

③

真玉

④



⑦

斐

⑧

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ladies, children, ("little people"), etc., alternated with panels painted with trees, flowers planted in pots, rocky mountains, landscapes with pagodas on the banks, and boats on the river, etc.

3-4. The significance of 玉 ("Jade") is found strengthened by a second character. In combination with *Wan* it signifies "Rare Jade," and with another sign, *Chin*, it reads "Veritable Jade."

5. The inscribed or seal marks (*Chuan*) often describe the merits of the respective pieces, and the intentions to which they were dedicated, thus the example selected: *Fuh kwei kia ki*, "Fine vase for rich and honourable [people]."

6. Also of the seal character, copied from a series of large deep dishes, covered (in a dark rich colour) with a well-filled pattern, which leaves little of the white ground of the porcelain visible.

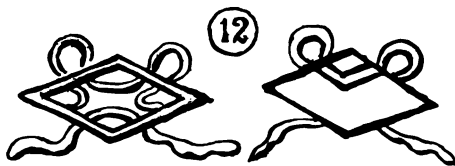
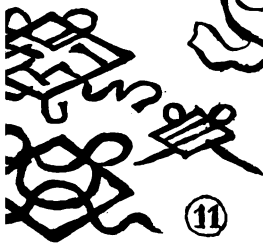
7. An engraved mark, incised in the paste itself, representing a "gourd" (from its durability regarded as an emblem of longevity), inscribed *Fuh*, "Happiness," one of the many good wishes, with "Long Life," "Riches," "Honour," "Prosperity," "Joy," and so on, constantly conveyed in the Chinese fashion of expressing "Benedictions" by signs and symbolisms.

8. A similar instance of "good wishes," read *Fa*, "Prosperous."

The Chinese marks which occur in the form of "devices" are here arranged in groups; those given may be accepted as generally characteristic of the respective "families," the actual forms are subject to endless modifications, the "signs" being painted by native artists with a free hand, and, as may be observed, a noteworthy feature of Chinese decorations, no two pieces are exactly alike.

9. The "Swastika," a popular figure; the seal inclosing the Buddhist symbol *Swastika* "Health;" Chinese *Wan*, a figure found extensively in the east, in the "Flowery Land" corresponding to "Ten thousand."

10. Popularly known as the "Square Mark," a symmetrical version of a seal character, is found on Blue and White of good character, fabricated for the European market. This mark is a very familiar one to collector of English porcelain; it has been widely circulated through the Worcester china works, where it was extensively employed, and will be found painted underneath the choicest pieces, decorated with a rich blue ground, alternated with panels of white, decorated with coloured



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designs, freely adapted from Chinese and Japanese models.

11. Lozenge shaped emblems. See 12.

12. Similar emblems of more methodical execution, a figure which commonly occurs as a decorative device round the edges of dishes, etc., and in the latter instance, described as one of the "symbolical ornaments."

13. Understood to represent two scrolls of writing tied up, this also occurs very frequently among the "symbolical ornaments."

14-15. These devices stand for the "pearl," in Chinese *Chin*—"the most precious and true"; a symbol often combined with figures of dragons. Rays of light are sometimes represented as being emitted from the pearls. The spherical object (or pearl) entwined with a ribbon is commonly found among the "symbolical ornaments" used in the decoration of dishes, plates, vases, and other pieces.

16. This mark is known as *Lo*, and represents a univalve shell, and is generally found on pieces of extra choice quality, especially as regards paste or body. The Dutch describe this as "the snail mark," and are probably correct in this designation; in Holland pieces bearing this "sign" are held in

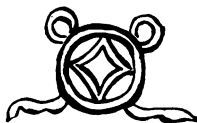
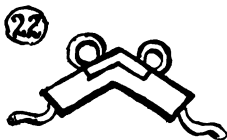
considerable estimation. The shell is a well-known Buddhist symbol, and, we are informed, is emblematic of "a prosperous journey." A shell was lent by the Chinese Government to the ambassadors to Loo-Choo to insure a propitious voyage.

17. A more elaborate form of 16, thus delineated it is recognized as a "symbolical ornament," and, in this version, is frequently introduced for decorative purposes.

18-19. Three varieties of the "fish mark." A pair of fishes is a Buddhist symbol alluding to "domestic felicity." A freshwater fish, resembling a perch, was called *Fu*, and was understood to swim about in pairs with faithful attachment suggestive of wedded harmony. *Fu*, as an equivalent, has the same sound and signification as *Fu*, "Riches," and is altogether a desirable form of good wishes.

20. The zodiacal sign of the twin fishes, united by fillets, etc., occurs frequently as a decoration of emblematic description, painted round the edges of dishes, plates, etc.

21. An endless knot; the Buddhist symbol *Chang*, signifying longevity,—having neither beginning nor end, like the classic emblem of "a serpent with its tail in its mouth," it may, with the ancients, have



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served as the embodiment of eternity. With the addition of fillets or streamers, it is introduced, with other symbolical devices in the decoration of fairly choice examples, and is found figured on the borders of dishes, etc.

22. This sign, which occurs frequently among the "symbolical ornaments," is understood to represent the sonorous stone or bronze ^ used in China instead of a bell, termed *King*, and accepted as the emblem of "Goodness," "Happiness," or "Luck."

23. Is understood to pertain to a similar classification, it is suggested to represent a musical instrument, it is less frequently used as "a mark" than the foregoing (22) but appears on the borders of dishes, etc.

24. Though somewhat rare as a "mark," this device is common as "a symbolical ornament;" it is described as the representation of the Chinese coins, (a square within a circle,) with fillets attached and implies "Riches."

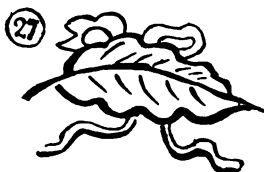
25. Next to the "Jade mark," (王) the Leaf is most commonly identified on pieces of Nankin china of good quality, the paste extremely hard, the blue inclining to be dark, and frequently,

especially in the instance of small pieces, being of an indigo hue. The form of the leaf varies considerably. It is presumed to be the leaf of the *artemisia* (*ai yeh*), also an emblem of favourable augury.

26-28. Varieties of the "leaf mark," with fillets or "streamers" added; in this guise it appears as a mark on fine pieces; in similar form it is commonly used as a "symbolical ornament," and figured as a decoration, especially round the edges of plates and dishes of choice character.

29. Like its relations (figured 34 to 39) is said to be derived from the "fungus." This represents the head of "the sceptre of longevity" (*joo-e*), a wand frequently introduced in the hands of Chinese idols and "Immortals," the personages of the "celestial pantheon." As a "mark" it denotes choice specimens of porcelain, and, as a "symbolical ornament," it is more frequently represented than perhaps any other "emblem," painted round the necks and borders of vases, the edges of dishes, etc., and is in fact introduced for decorative purposes very extensively.

30. A "flower mark" of fairly frequent occurrence, this is always found associated with pieces of



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superlative quality, such as the fine bottles of the very first quality as to paste, of elegant form, with long narrow necks, and excellent decoration, associated with the best period of Chinese ceramics.

31. "Flower marks" found on pieces of excellent quality, the second device belongs to the "Lotus flower" order, as figured in the numbers immediately following.

32-33. "The Lotus flower" (*hwa*), variations of these marks distinguish pieces of fine quality. This the sacred "Lotus" of the Buddhists, specially referred to under numbers 50-52.

34-36. "The Fungus mark" (*Chi*), and its varieties, found on pieces of good quality. See 37-39.

37-39. "The Fungus mark," combined with the head of "the staff of longevity," (figured at 29 and 39). "The Fungus" is the most common emblem of longevity. The Chinese *Chi* or *Ling Chi* is probably the *Polyporus lucidus*, which, when dried, is very durable, and is, as regards the action of time, almost indestructible, and hence has been adopted as the celestial equivalent for longevity or immortality. Imitations carved in wood, or wrought in bronze, are preserved in the temples, and as figured (29 and 39) are often represented in the

hands of the "Immortals" or "divine personages of the Celestial pantheon."

40-42. Marks found on pieces of good quality ; and, when carefully executed, on china of superior paste. They are commonly described as "drawing tables ;" both Mr. Franks and M. Jacquemart account for them "as square vases with high ears (*chia*) supported on four legs."

43-44. A vase or tripod, also an incense-burner, is figured in two varieties (43 and 44). These marks distinguish pieces of porcelain of a special class, assumed to have been originally dedicated to religious ceremonials.

45. A mark occasionally found on pieces of select quality as to paste and decoration ; also more frequently used for emblematic ornaments in combination with other symbolical decorations. The device is formed of a group of symbols ; a pencil (*pi*), a cake of ink, an incense-burner (*ting*), with "the Sceptre of Longevity" (*joo-e*), conveying pictorially the phrase *Piting-joo-e*, "May [things] be fixed as you wish."

46-47. The hare, a mark confined to pieces of very delicate paste, which takes the colour in marbled or agate layers. The hare is another

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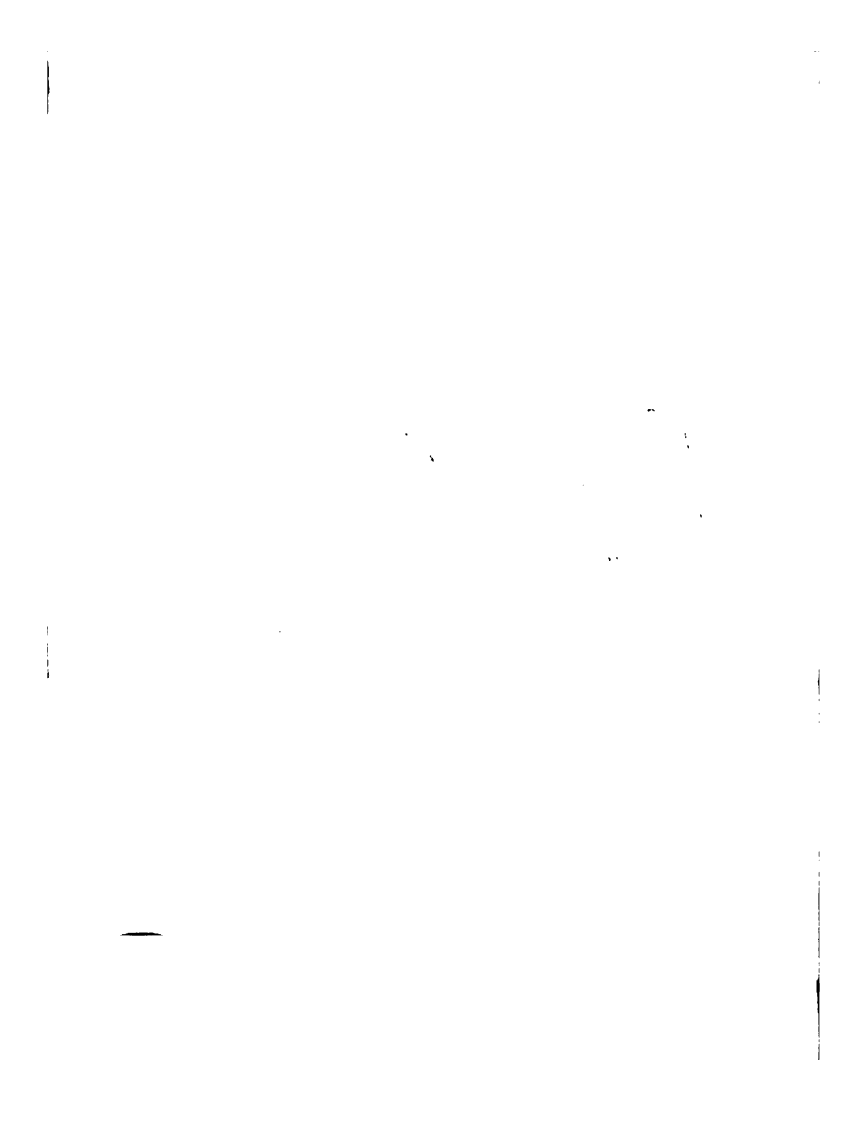
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47



48



symbol of longevity ; it is frequently found combined with the crescent of the moon (46), the hare being sacred to that planet.

48. Another device of the hare, thrown into relief with a surrounding wash of a paler blue ; this mark distinguishes rare old pieces of superior quality.

49. Single flower marks often occur, the one given under 49 is a conventional flower with sixteen petals, inclosed within a double ring.

50-51. Flowers of the "Lotus" order, a fairly common mark. The eight petals have peculiar significance, it is esteemed the favourite or "lucky" number among the Chinese, and is held equally propitious with the Hebrew "Seven," which has also to some extent been adopted among European superstitions. In celestial symbolism much importance is attached to the figure of eight ; there are the eight Buddhist emblems, the eight "mystical trigrams," the eight "Immortals," and the eight ordinary propitious symbols, as already reproduced in detail, all which are employed as "marks," and are found extensively represented amongst the patterns used for the decoration of Blue and White China. The flowers in question, although properly

the sacred lotus (*hwa*) of the Buddhists are frequently delineated like peonies, or similar flowers.

52. A somewhat similar flower, belonging to the same conventional school of representation, a variety with ten petals, also of occasional use as a "mark."

53. A rosette, or flower of five leaves; this is a somewhat peculiar mark, and noteworthy in one respect, it is painted in vermillion underneath pieces of pure Blue and White China, into the decoration of which no other colour but "the hue of the heavens after rain" is introduced. The pieces so distinguished are generally of fine delicate paste.

54. A device somewhat resembling the letter G, from which it may be initiated. It is assumed to refer to the period "Kang-he," 1661-1722, a time when the Jesuit missionaries exerted considerable influence. This mark is found on very choice pieces, and more particularly indicates a group of bottles, with long slim stem-like necks, the globular bodies decorated with a foliated Persian pattern of a rich Cobalt blue, interspersed with symbolical rosettes of a lighter shade, and affiliated to the class of ornamentation which, for want of a more fitting designation, is generally known as "Tiger Lily."



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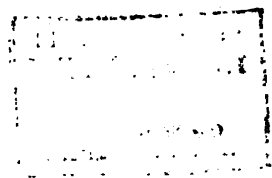
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54





O. V.

A BIBLIOGRAPHY

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16. **Codex Chiromantiae.**

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17. **Inaugural Address**

of His Oddship ALFRED J. DAVIES, Eighth President of the Sette of Odd Volumes, delivered at Willis's Rooms, on his taking office on April 4th, 1887. (pp. 64.) Presented to the Sette by His Oddship ALFRED J. DAVIES.

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By Bro. J. BRODIE-INNES, Master of the Rolls to the Sette of Odd Volumes, delivered at Willis's Rooms, May 4th, 1888. (pp. 39.) Presented to the Sette by His Oddship T. C. VENABLES.

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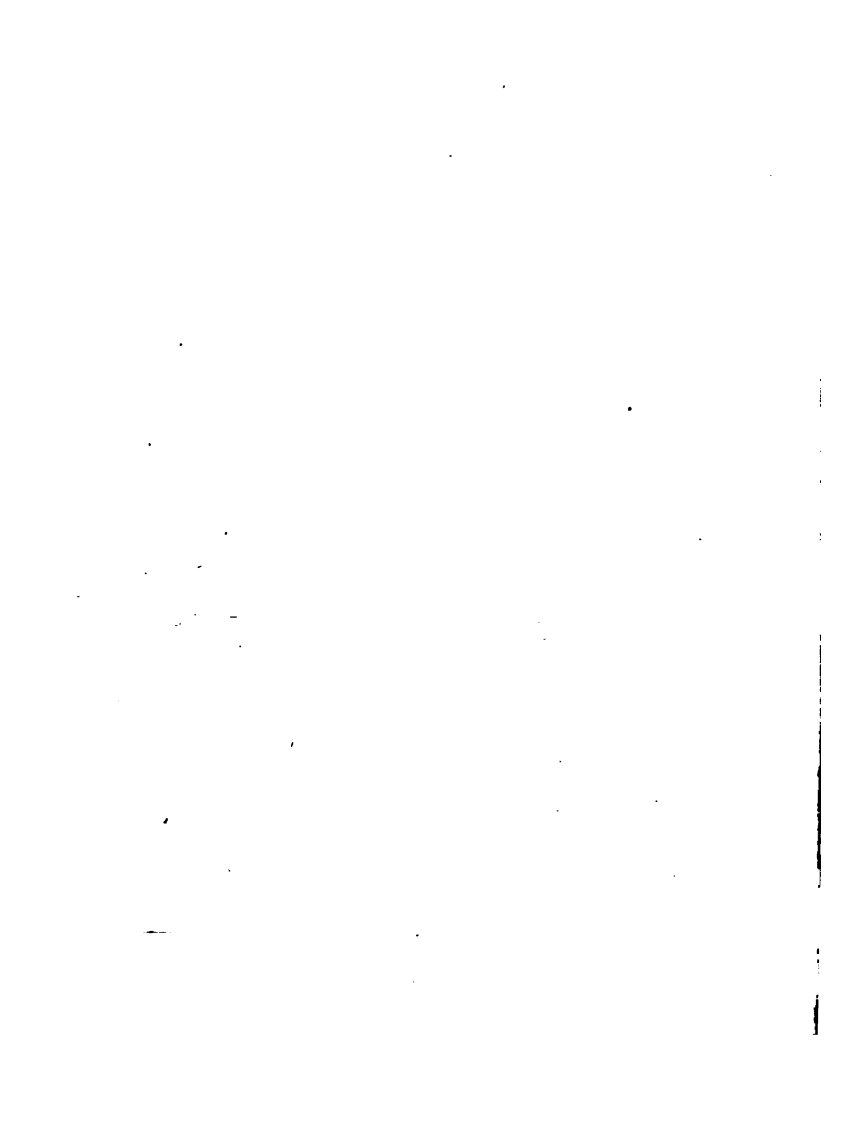
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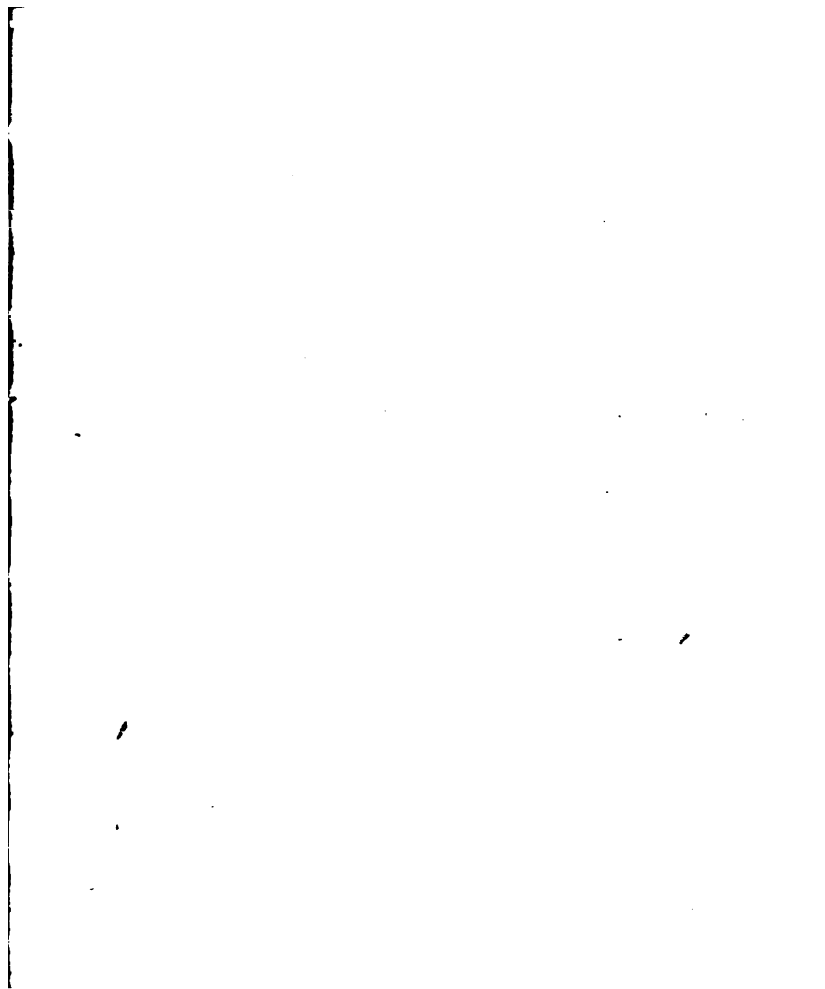
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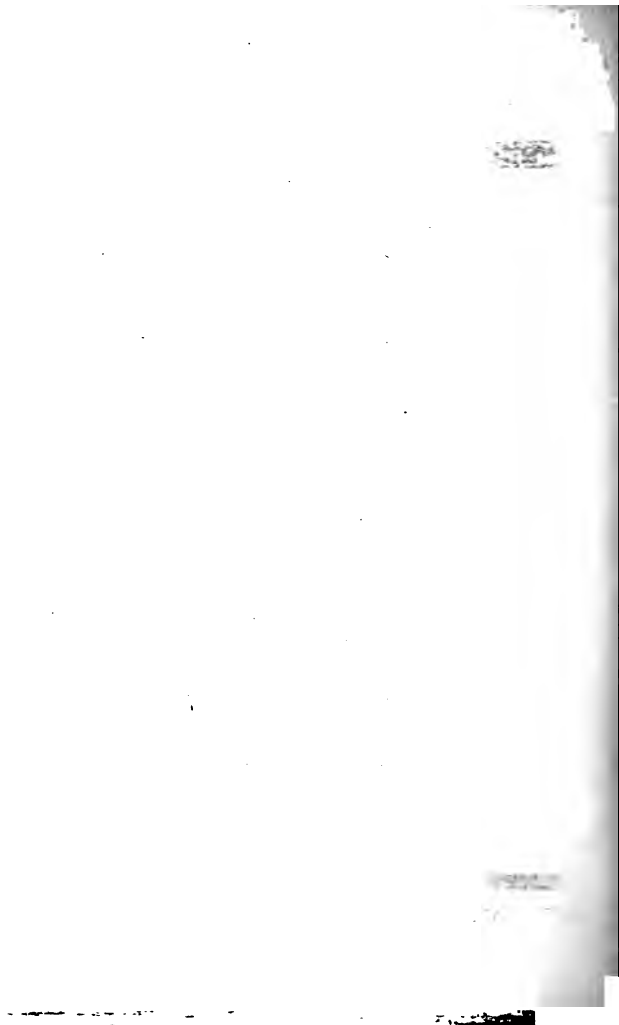




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THE SETTE OF ODD VOLUMES



Reading a Poem

A Sketch by

WM. MAKEPEACE THACKERAY

COMMUNICATED TO THE SETTE AT A MEETING

HOLDEN AT LIMMER'S HOTEL, ON FRIDAY

THE 1ST OF MAY, 1891, BY

BROTHER CHARLES PLUMPTRE JOHNSON



PRINTED AT THE CHISWICK PRESS, TOOKS
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UNITED STATES DEPARTMENT OF JUSTICE

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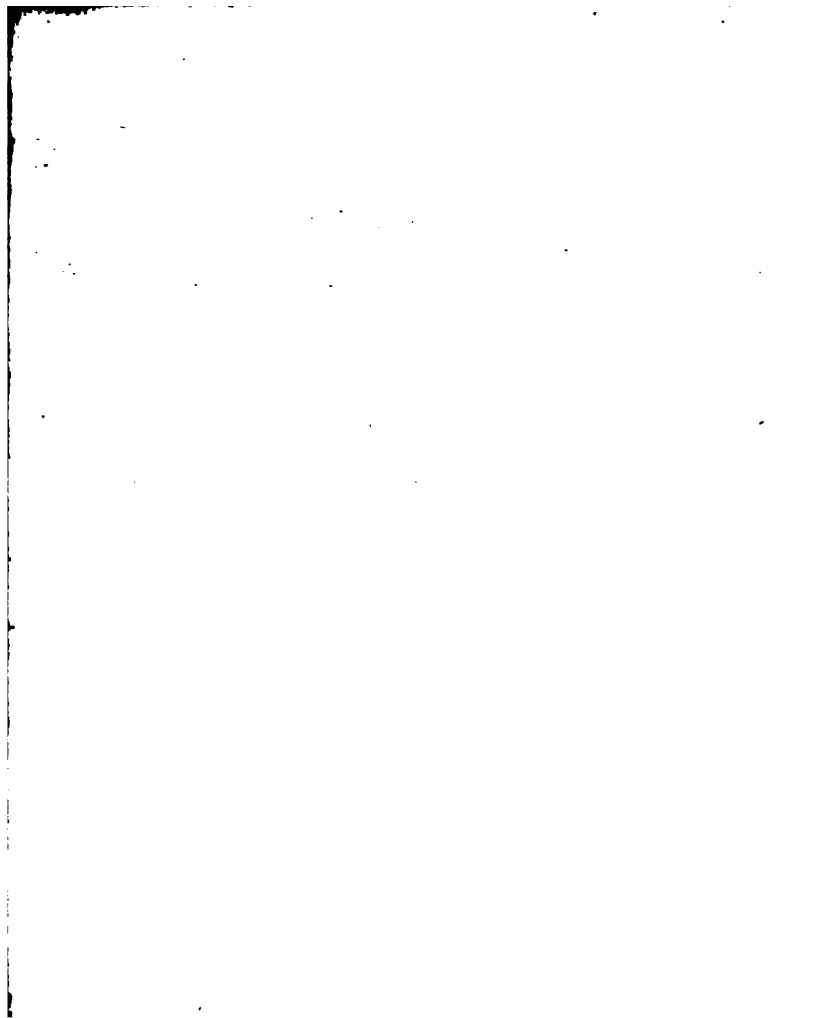
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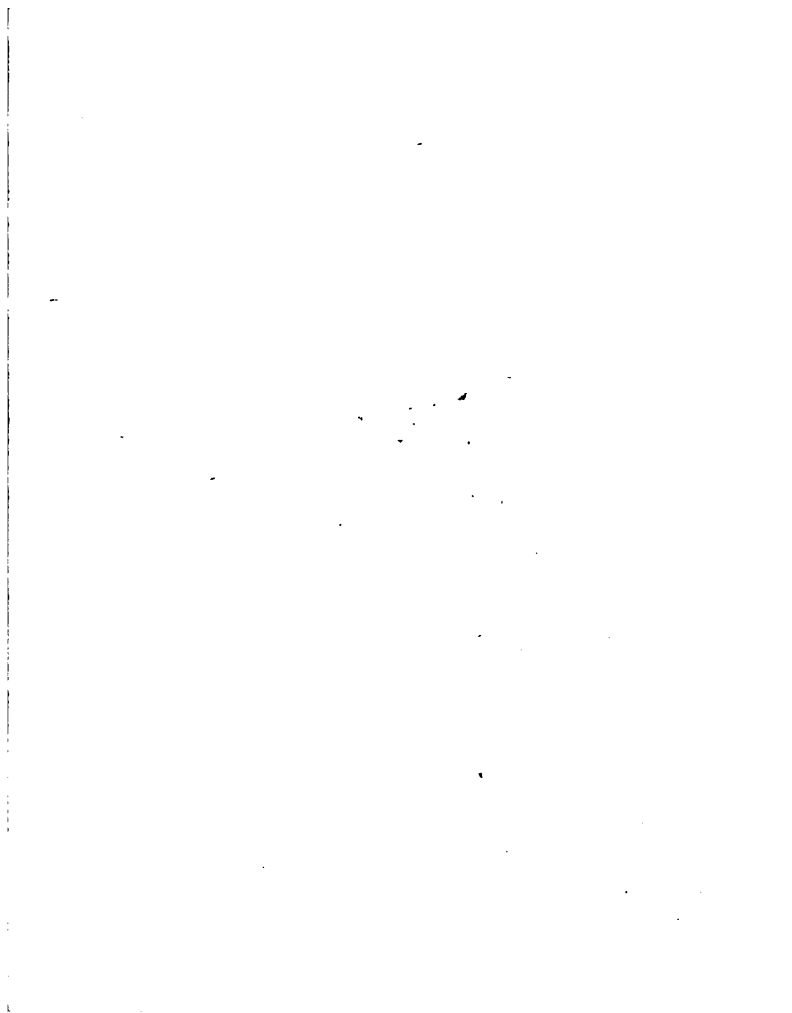
Issued to Members of the Society
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No. XXVII

READING A POEM



The *frontispiece* has been drawn expressly for this
volume by Mr. W. D. ALMOND, R.B.A.





THE HISTORY OF

THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT

TO THE PRESENT TIME

BY

JOSEPH NEASE

OF THE CITY OF BOSTON

IN TWO VOLUMES

VOLUME I

THE FIRST SETTLEMENT

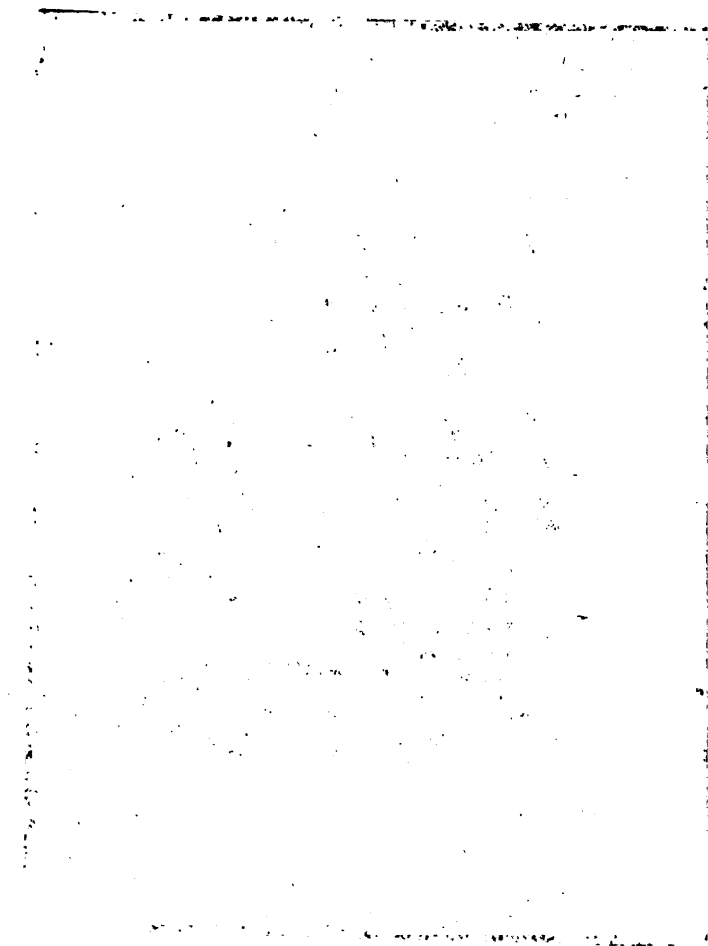
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VOLUME I



READING A POEM

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TO THE SETTE AT A MEETING HOLDEN AT

LIMMER'S HOTEL, ON FRIDAY THE

1ST OF MAY, 1891



IMPRINTED AT

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Dedicated to
THE PRESIDENT AND BROTHERS OF
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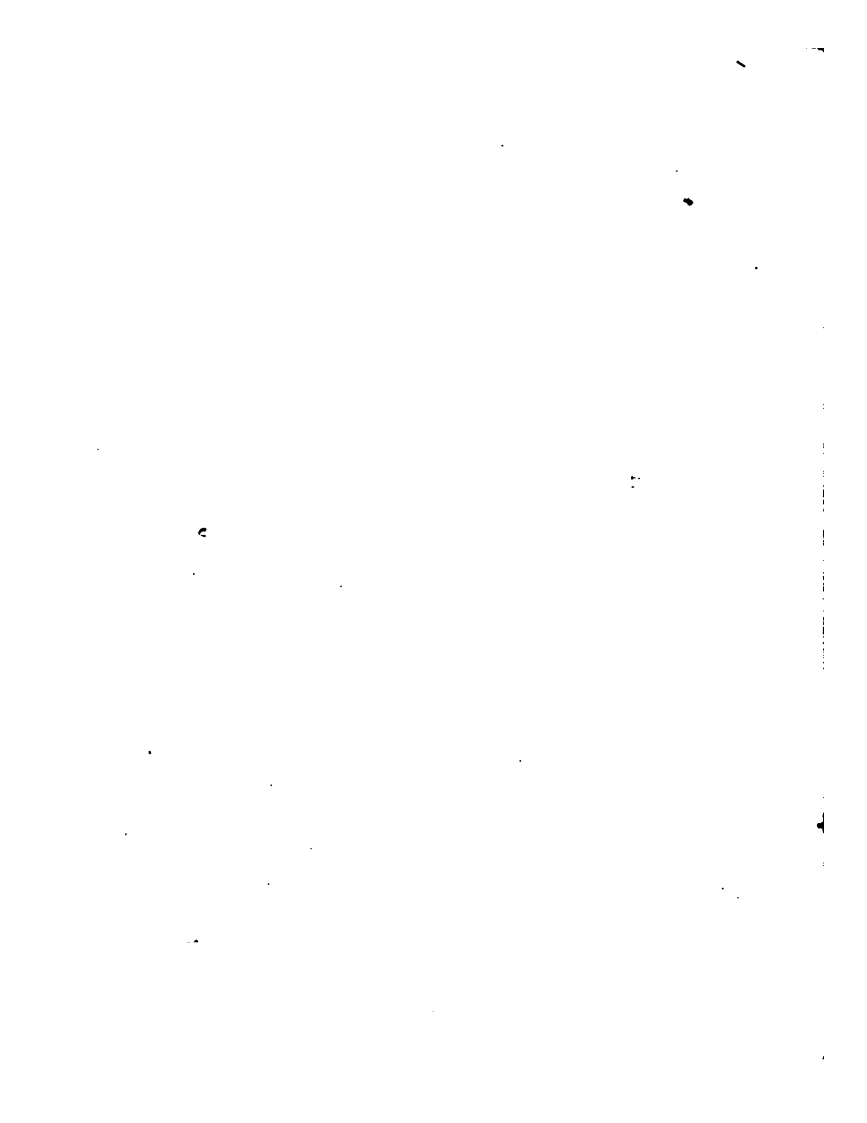
BY

BROTHER CHARLES PLUMPTRE JOHNSON

Clerke-atte-Lawe

TO THE SETTE

1. 5. 1891



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is imprinted for private circulation only*

No 111.

GIVEN TO

Bio. & Walpole
by *Chas. P. Johnson*.



INTRODUCTION

OWING to the remarkable memory of a friend, old enough to have read this *Sketch* on its appearance half a century ago, and young enough to have remembered when and where he had read it, I have been able to rescue from oblivion a characteristic *Sketch* by the great Master of the Art of Fiction, whose every word becomes more valuable as time passes and we are better able to appreciate his exceptional genius. It is this *Sketch* which I now have the pleasure to communicate to the Sette.

The story of its buried existence for fifty years, and of its ultimate resuscitation, seems wellnigh incredible. "Reading a Poem" began its appear-

ance in the pages of "*The Britannia*" on the 1st May, 1841, that is, curiously enough, exactly half a century ago, under the title of "*Loose Sketches*," which was probably intended to apply to a series of similar tales. A copy of "*The Britannia*" is to be found in the British Museum, and from that copy the text is taken. "*The Britannia*" was a weekly paper, and has long since come to an end. It may well be that no other copy is now in existence. It is certain, not only that this sketch has never been reprinted, but that its original appearance has never been recorded, though it was specifically stated to be by "Mr. Michael Angela Titmarsh."

Having regard to this; to the characteristic style and subject, with the familiar references to "*Sir Edward*" and Dickens, and the re-appearance of the ever-welcome Yellowplush; and to Thackeray's rising popularity at that time—when "*The Paris Sketch Book*" and "*Comic Tales and Sketches*" had both appeared in volume form

—it seems inexplicable that the Sketch should have been so completely lost sight of.

So it is, however, and it is the belief that all lovers and students of Thackeray's work will be interested in this trouvaille that now induces me to make it known to them through the medium of the Sette of Odd Volumes.

CHAS. PLUMPTRE JOHNSON.

May-Day, 1891.





READING A POEM.

BY MR. MICHAEL ANGELO TITMARSH.

IN TWO PARTS.

LORD DAUDLEY, *the Earl of Bagwig's eldest son, a worshipper of the Muses ; in a dressing-gown, with his shirt collars turned down.*

MR. BOGLE, *the celebrated publisher ; in a publisher's costume of deep black.*

MR. BLUDYER, *an English gentleman of the press ; Editor of the "Weekly Bravo" ; green coat, red velvet waistcoat, dirty blue satin cravat, dirty trousers, dirty boots.*¹

¹ This actor should smell very much of stale smoke, and need not shave for two or three days before performing the part.

MR. DISHWASH, *an English gentleman of the press ; Editor of the "Castalian Magazine" ; very neat, in black, and a diamond pin.*

MR. YELLOWPLUSH, *my lord's body servant ; in an elegant livery.*

Voices without. The door-bell. NICHOLAS,
my lord's tiger.

The Scene is LORD DAUDLEY's drawing-room
in the Albany.





PART I.

The door-bell (*timidly*). Ting, ting.

YELLOWPLUSH (*in an arm-chair before the fire reading the "Morning Post"*). "Yesterday, at St. George's Church, Hanover Square, by the Lord Bishop of Lawn, the Lord John Fitzwhiskers, to Amelia Frances Annabel, the lovely and accomplished daughter of Samuel Botts, Esq., of Portland Place. After an elegant *déjeuné* at Lord Tufton's mansion in Cavendish Square, the happy pair set off—"

The door-bell. Ring, ting, ting.

YELLOWPLUSH. Where's that hidle Nicholas? The bell's been going it these ten minutes, and

distubbing me at my studies.—“The happy pair set off for a tour on the continent, and intend, we hear, to pass the carivan—no, the carnival at Naples.” And a pretty junny they’ll have of it! Winter—inondations at Lyons; four mortial days on board the steamboat! I’ve been the trip myself, and was half froze on the rumble. Luckily Madamselle Léocadie, my lady’s maid, was with me, and so we kep’ warm, but—

The door-bell. Ring-ar-ing-ring-ring.

YELLOWPLUSH (*in a voice of thunder*). Nicholas, you lazy young raggymuffian! do you hear the bell? Do you want to wake my lord?

NICHOLAS (*without*). This way, sir, *if* you please.

DISHWASH (*entering*). Thank you, Nicholas; I am afraid I disturbed you. Never mind, I’ve not been there long. Thank you; just put my galoshes to the fire, will you, like a good lad? for it’s bad wet weather.

YELLOWPLUSH. O! it's only one of them littery chaps; I wonder how my lord can have to do with such. Let us go on with the news. —“On Thursday, Mr. F. Hogawn, of Peckham Rye, to Mary Jane, daughter of John Rudge, Esq., of the same place.” Why can they put such stuff in a genteel newspaper? Is that you, Mr. Dishwash? Pray do you come by appointment? My lord ain't up yet, but you may as well set down. There's yesterday's paper somewhere about.

DISHWASH. Thank you, Yellowplush; and how goes it my fine fellow; any more memoirs, eh? Send me the proofs, my boy, and you shan't want for a good word, you know.

YELLOWPLUSH (*pacified*). Thank you, in return; and here's to-day's “Post.” I've quite done with it; indeed, my lord has kep' me here this half hour a poring over it. I took him his pens, ink, and chocklate at eleven; and I b'lieve he's composing something in his warm bath.

DISHWASH. Up late, I suppose? There were three great parties, I know, last night.

YELLOWPLUSH (*aside*). How the juice should he know?

DISHWASH. Where was he, now? Come, tell me. Was it at Lord Doldrum's or the Duke's? Lady Smigsmag had a small *conversazione*, and very select, too, where I had the honour to pass the evening, and all the world was on the look-out for the famous Lord Daudley, who had promised to come and read us some of his poems.

YELLOWPLUSH. His poems! his gammin! Since Lord Byrom's time, cuss me if the whole aristoxxy has not gone poetry-mad, and writes away like so many common press men. What the juice *do* they write for? they can't do it half so well as the reg'lar hacks at the business.

DISHWASH. O, you flatter us, Yellowplush, that you do.

YELLOWPLUSH. I say they *can't* do it as well ;

and why do they go on? *They* don't want money, as you and I do, Mr. What's-your-name—Mr. Dishwash. I suppose you only write for money, do you? If you were a gentleman, now, confess, would you ever put pen to paper? I wouldn't, I know. But there's my lord's bell, and so you can just look over the junnal till I return. We made a pretty good speech in the House of Commons last night, as you will see. [*Exit.*]

DISHWASH. Vulgar, low-bred upstart! That creature, now, has all the vices of the aristocracy, without their virtues. He has no idea of the merit, the dignity of a man of letters, and talks of our divine calling as a trade, and dares to treat me, a poet and a man of letters, on a footing of equality. Ah, for the time when men of our profession shall take their rank with the foremost in the land, and the great republic of genius shall be established. I feel it in my heart—the world demands a republic; genius will never prosper without it! All men are equal,

and we, above all, ought to be the equals of the highest, and here am I spoken to, familiarly, by a lackey ! I, who am—

BLUDYER (*who has entered with his hat on during DISHWASH's speech, and slaps the latter on the shoulder*). You are very little better. Confess, now, old buck, wasn't your mother a washer-woman, and your father a linendraper's clerk ?

DISHWASH. No ! It's a calumny, Bludyer,—a base falsehood.

BLUDYER. Well, then, what are they ?

DISHWASH (*sulkily*). What's that to you ?

BLUDYER. There, now, you great noodle, you. You calumniate your own parents more than any one else does, by being ashamed of their calling, whatever it may be. Be a man, now, and don't affect this extra gentility, which all the world laughs at. Be a man, and act like me ! Do you suppose *I* care who knows my birth and parentage ? No, hang it ; anybody may have the history of Jack Bludyer. *He* doesn't go sneaking

and cringing to tea parties; *he's* no milksop. Jack Bludyer, I tell you, can drink seven bottles of claret at a sitting, and twice as many glasses of whiskey-and-water. I've no pride, and no humility, either—I don't care to own it. I back myself, look you, Dishwash, and don't give the wall to the first man in Europe.

DISHWASH. I wonder what brings you here, then, my good fellow?

BLUDYER. The same thing that brings you—interest, my fine fellow, and worthy Dishwash; not friendship. I don't care a straw for any man alive; no more do you, although you are so sentimental. I think you a fool about many matters—don't think you such a fool as to admire Daudley's poems.

DISHWASH (*looking round timidly*). He! he! he! Why, between ourselves, they are not first-rate; and *entre nous*, I know who wrote the best part of them. There's not a single passage in the "Death-knell; or the Lay to Laura," that's

worth reading, but, between ourselves, I wrote it. Don't peach, now;—don't betray me.

BLUDYER. Betray *you*? There's not a single passage in the "Death-knell; or the Lay to Laura," that's worth twopence, but *I* wrote it. *You*—you've as much strength as milk-and-water, and as much originality as a looking-glass. You write poetry, indeed! You don't drink a bottle of wine in a year. Hang me if I believe you were ever drunk in your life.

DISHWASH. I don't profess to believe, my good sir, that drunkenness is an essential poetic qualification, or that Helicon is gin-and-water—he, he! and if ever you had read my little book of "Violets," you might have found that out.

BLUDYER. Violets be hanged! I say juniper-berries. Give me a good vigorous style, and none of your namby-pamby milk-and-water. Do you ever read my paper? If you want to see what power is, look at that.

DISHWASH. Indeed. The fact is, I never *do* read it.

BLUDYER. Well, you're right, you're right. I never read anything but what I'm forced to read, especially if it's written by my friends. I like to think well of them, Dishwash, and always considered you a clever fellow, till I read that absurd ode of yours about a heliotrope.

DISHWASH. Its quite as good as your ballad in last Sunday's "Bravo"; and my poor article in the "Castalian" is, I am sure, as strong as yours.

BLUDYER. Oh, you *have* read the "Bravo," have you? What a fool I am, Dishwash,—a great, raw, silly fool. Upon my word and honour, I believed you what you said; but it will be a lesson to me, and I won't, my boy, do so again.

DISHWASH. Insufferable coarseness! How goes the "Bravo," Bludyer?

BLUDYER. We're at 3,500. I don't ask you to credit my word, but look at the stamps.

DISHWASH. You'readvertisementsprettygood?

BLUDYER. For six months they made a conspiracy against us in the Row; but we beat 'em. You of the "Castalian," I know, go on the puffing plan: we are a new paper, and take the tomahawking line. I tell you, sir, we've beat the booksellers, and they are all flocking to us. Last week I attacked a new book of Fogle's so severely—a very good book, too, it was—very well and carefully done, by a scholar and a clever man. Well, sir, I belaboured the book so, that Fogle came down to our place with tears in his eyes, and a whole bundle of advertisements, and cried "*Peccavi*." The abuse of that book will be worth £300 a year to the "Bravo." But what is gratitude? If I, who have done our proprietors that service, get a five-pound note for my share, it is all I can look for. What rascals publishers are, hey, Dishwash?—Are we to be kept here for ever? How long have you been waiting?

DISHWASH. Why, a quarter of an hour, or may be longer.

BLUDYER. That's the way with you all. You cringe to these aristocrats. Curse them; take them by the horns, and be a man. You have waited an hour; see, now, how Daudley will admit *me*. (MR. BLUDYER *kicks against the panels of LORD DAUDLEY'S bedroom door, and shouts.*) Hallo! Daudley—Lord Daudley; don't keep me here all day! I've got some proofs of the "Bravo" to read to you, and can't wait.

YELLOWPLUSH (*putting his nose out*). You can't come in; my lord's in his bath.

BLUDYER (*through the door*). Well, I'm off, then; and, by Jupiter, my lord, look to yourself.

YELLOWPLUSH. My lord says that, if you don't mind seeing him in his dishybeel, you may come in to him, Mr. Bludyer.

BLUDYER (*to DISHWASH*). There, spooney! didn't I tell you so?

DISHWASH. Use a little more gentlemanly language, Mr. Bludyer, if you please.

BLUDYER. Gentlemanly language? Hang it, sir, do you mean I'm no gentleman? Say so again, and I'll pull your nose.

YELLOWPLUSH. My lord's waiting, Mr. Bludyer. [*They go in.*]

DISHWASH. I wonder whether he *would* pull my nose, now—the great, coarse, vulgar, gin-drinking monster! It is those men who are a disgrace to our profession; and, with all his affectation of independence and bluntness, I know that man to be as servile a sycophant as crawls. Oh, for a little honesty in this world; and oh, that the man of letters would understand the dignity of his pro——

NICHOLAS (*without*). Mr. Bogle.

Enter MR. BOGLE.

MR. BOGLE. My appointment's at eleven, and tell his lordship I must see his lordship soon, if

he can make it convenient. I've fourteen other calls to make on the tip-top people of the town. Ha! Dish., how are you? I've fourteen other calls—fourteen volumes of poems, by fourteen dukes, duchesses, and so on, down to baronets; but they're common now, Dish., quite common. Why, sir, a few years ago I could sell an edition with a baronet's name to it; and now the public won't have anything under an earl. Fact, upon honour!—and how goes on the “Castilian,” hey, Dishwash?

DISHWASH. The “*Castalian*,” Mr. Bogle—he, he! You sell books, but you don't *read* them, I fancy?

BOGLE. No more I do, my boy—no such fool; I keep a man to read them—one of your fellows.

DISHWASH (*sneeringly*). O, yes—Diddle; I know your man well enough.

BOGLE. Well, sir! I pay Mr. Diddle three hundred a-year, and you don't fancy I would be such a flat as to read my books when I have a

man of his experience in my establishment. Have you anything to say against Mr. Diddle, sir?

DISHWASH. Not a syllable; he is not exactly a *genius*—he, he!—but I believe he is a very estimable man.

BOGLE. Well, I tell you, then, that he has a great deal to say against *you*. Your magazine is not strong enough in its language, sir. Our books have not their fair chance, sir. You gave Fogle's house three columns last week, and us only two. I'll withdraw my advertisements if this kind of game continues, and carry them over to the "Aperian."

DISHWASH. The "Pierian"! Why our sale is double theirs.

BOGLE. I don't care! I'll have my books properly reviewed, or else I'll withdraw my ads. Four hundred a-year, Mr. Dishwash; take 'em or leave 'em, as you like, sir. But my house is not going to be sacrificed for Fogle's. No, no.

DISHWASH. My dear good sir, what in conscience can you want now? I said that Lady Laura Lippett's "Gleanings of Fantasy" were gorgeous lucubrations of divine intellect, and that the young poetess had decked her brow with that immortal wreath which Sappho bore of yore. I said that no novelist since the days of Walter Scott had ever produced so divine a composition as Countess Swanquil's "Amarantha." I said that Lord Cutthrust's account of the military operations at Wormwood Scrubs was written with the iron pen of a Tacitus.

BOGLE. I believe you, it *was* written well. Diddle himself wrote the whole book.

DISHWASH. And because Fogle's house published a remarkable work, really now a remarkable history, that must have taken the author ten years of labour—

BOGLE. Don't "remarkable history" me, sir. You praise *all* Fogle's books. Hark ye, Dishwash, you praise so much and so profusely, that

no one cares a straw for your opinions. You must abuse, sir; look at Bludyer, now—the “Bravo” ’s the paper for my money. See what he says about that famous history that you talk of (*takes out a paper and reads*): “Senseless trash; stupid donkey; absurd ignoramus; disgusting twaddle;” and disposes of the whole in a few lines—that’s the way to crush a book, sir.

DISHWASH. Well, well, I will abuse some poor devil to please you. But you know if I am severe on one house, I must be so on another. I can’t praise all your books and abuse all Fogle’s.

BOGLE. Of course not, of course not; fair’s the word; and I’ll give you a list now of some of my books which you may attack to your heart’s content. Here—here’s a history, two poems, a volume of travels, and an essay on population.

DISHWASH. He, he, he! I suppose you publish these books *on the author’s account*, hey?

BOGLE. Get along, you sly dog! What! you know *that* do, you? You don't suppose I am such a fool as to cry out against my own property. No, no; leave Tom Bogle alone.

DISHWASH. Well, I suppose you are here about Lord Daudley's new volume?

BOGLE. "Passion-Flowers!" there's a title! there's no man in England can invent a title like my friend Diddle. "Passion-Flowers, by the Lord Daudley, with twenty illustrations on steel;" let my lord put his name to it, and I'd make my fortune, sir. It's nothing; he can get anybody to do the book; you could knock it off yourself, Mr. Dishwash, in a month, for I've heard Diddle say that you've a real talent that way.

DISHWASH. Did he now, really? that Diddle's a clever fellow.

BOGLE (*musings*). Twenty plates—red velvet binding—four thousand pounds. Yes, I could give my lord eight hundred pounds for that

book. I'll give it him for his name; I don't want him to write a word of it.

DISHWASH. No, no, of course; you and I know that it must be done by one of *us*. Well, now, suppose, under the rose, that I undertake the work?

BOGLE. Well, I have no objection; I told you what Diddle said.

DISHWASH. And about the terms, ay, Bogle?

BOGLE. Why, though there are half-a-dozen men about my place who could turn out the work famously, yet I should like to employ you, as Diddle says you are a clever man. My terms shall be liberal. Yes, let me see, I'll give you, for seventy short poems, mere trifles, you know—

DISHWASH. A short poem often requires a deal of labour, Mr. Bogle. Look at my "Violets"; now, there's a sonnet in that book dedicated to Lady Titterton, whom Sultan Mahmoud fell in love with, which took me six

weeks' time. You *must* remember it; it runs so :—

“ As 'tis his usage in the summer daily,
Impelled by fifty Moslemitish oars,
With crescent banners floating at the mast,
And loyal cannon shouting from the shores,
The great Commander of the Faithful past
Towards his pleasure-house at Soujout Kalé.
Why turns the imperial cheek so ashy pale?”

BOGLE. O, never mind your verses. You literary men are always talking of your shop; nothing is so vulgar, my good fellow, and so listen to me. Will you write the “Passion-Flowers,” or will you not? If you choose to do me seventy-two sets of verses (the time is your look, you know, not mine), I'll give you six-and-thirty guineas.

DISHWASH. Six-and-thirty guineas!

BOGLE. In bills at one, two, and three years. There are my terms—take 'em or leave 'em.

YELLOWPLUSH (*entering*). Gentlemen, My Lord.

LORD DAUDLEY *and* BLUDYER *enter*.

DAUDLEY. Charles, get some soda-water for Mr. Bludyer.

BLUDYER. And some sherry, Charles. I was as drunk as a lord last night.

DAUDLEY. Bludyer, you compliment the aristocracy.

DISHWASH. Ha, ha, ha! Very good, isn't it, Bogle?

BOGLE. Is it! O yes! ha, ha, ha! cap'tal!

BLUDYER. Not so bad, Daudley; for a lord you are really a clever fellow. I don't say it to flatter you—no, hang me! I flatter nobody, and hate the aristocracy; but you are a clever fellow.

DISHWASH. It is a comfort to have Mr. Bludyer's word for it, at any rate; he, he!

BLUDYER. Well, sir, are you going to doubt

Mr. Bludyer's word? Give me leave to tell you that your remark is confoundedly impertinent!

YELLOWPLUSH (*going out*). Oh, these littery people! What infurnal coarseness and vulgarity!

DAUDLEY. Come, come—no quarrelling. You fellows of the what's-his-name, you know—what we used to say at Oxon, you know, of the *genus irritabile*, hay! Bludy, you must be a little more placable; and Washy, your language was a little too strong. Hay, Bogle, you understand? I call these two fellows Bludy and Washy; and as for Dishwash, if I don't call him Washy, I'll call him Dishy, hay?

BOGLE. Capital! capital! You'll kill me with laughing; and I want to talk to your lordship about the "Passion-Flower" business.

DAUDLEY. Your rival bookseller, Mr. Fogle, has been with me already about the book.

BOGLE. What! with my title? The scoun-

drel! My lord, it's a felony. You are not going to lend yourself to such a transaction, I am sure. Fogle publish the "Passion-Flowers"! I'll prosecute the unprincipled ruffian; I will, as sure as my name is Bo——

DAUDLEY. To a goose. Fogle is not going to publish a book called "Passion-Flowers"; but he has a project of a little work, bound in blue velvet, containing twenty-two illustrations on steel, written by the Lord D'Audley, and called "The Primevera."

BOGLE. The what? It's a forgery all the same. I'll prosecute him—by all the gods, I will!

DAUDLEY. Well, well, we have come to no bargains. *Entre nous*, you publishers are deuced stingy fellows.

DISHWASH. He, he, he!

BLUDYER. Haw, haw, haw! Had you there, old Bogle!

DAUDLEY. And that rascal only offers me six hundred pounds.

BOGLE. I'll give six-and-fifty.

DAUDLEY. No go.

BOGLE. Seven hundred, then?

DAUDLEY. Won't do.

BOGLE. Well, make it eight hundred, and ruin me at once.

DAUDLEY. Mr. Bogle, my worthy man, my terms are a thousand pounds. A thousand pounds, look you, or curse me if you get a single "Passion-Flower" out of George Daudley.

YELLOWPLUSH (*entering*). Mr. Fogle, my lord, the publisher.

BOGLE. What?

YELLOWPLUSH. Mr. Fogle, my lord, according to appointment, he says. Shall I show him in?

DAUDLEY. Yes, you may as well. Yes, certainly. (*Aside.*) Egad, he's come just at the proper moment!

BOGLE. Stop, my lord; pray stop one minute. That ruffian follows me like my shadow. Show

him into the study. For heaven's sake, let me say a word.

DAUDLEY. Show Mr. Fogle into the study, Charles. (*Exit YELLOWPLUSH.*) Well, now, my worthy man, what have you to say?

BOGLE. Well, then, my lord, just to keep your name upon my lists, I'll make the money nine hundred.

DAUDLEY. Sir, give me leave to tell you that your offer is impertinent. Charles!

BOGLE (*drawing out a paper*). Very good, then; here's the agreement. Sign this; a thousand pounds, the MSS. to be delivered in three months, half the money on delivery, the rest in bills at three and six months. Will that suit you? No? Say two hundred pounds down. Here's the money.

DAUDLEY. Egad, this will do! Here, I'll sign it, and let our two friends here be witnesses.

BOGLE. But, my lord, a word with you about—about the writing of the poems. Will you do

them, or shall we? There is a capital hand in our house, who could knock them off in a month.

DAUDLEY. Upon my word, this surpasses everything I ever knew. Do you suppose I am an impostor, Mr. Bogle? Take your money and your infernal agreement, and your impertinent self, out of the room.

BOGLE. A million of pardons, my dear, dear, dear, dear, *dear* lord; I wouldn't offend your lordship for the world. Come, come, let us sign; you will sign? Here, where the wafer is. I've made my clerk copy out the agreement; one copy for me and one for your lordship. There, there's my name "Henry Bogle." And here are the notes, of which your lordship will just acknowledge the receipt. Please, gents, to witness this here understanding between his lordship and me.

DISHWASH (*signs*). "Percy Dishwash." } Of
BLUDYER (*signs*). "John Bludyer." }

course, you give us a dinner, Bogle?

BOGLE. Oh, certainly, some day. Bless my soul ! twelve o'clock, and I have an appointment with Lady Mantrap at half-past eleven ! Good-bye, my lord, my *dear* lord. Good-bye, Dish. Bludyer, you owe me ten pounds, remember, and our magazine wants your article very much. Good-bye, good-bye, good-b—

[*Here the door shuts on MR. BOGLE.*

DISHWASH. Well, the bargain is not a bad one. Do you know, my lord, that Bogle had the conscience to offer me six-and-thirty guineas for the book which will bring you a thousand ?

DAUDLEY. Very possibly, my good fellow, but the name's everything. I have not the vanity to suppose that I can write much better than you, or Bludyer here.

DISHWASH. Oh, my lord ! my lord !

DAUDLEY. No, indeed, really now, I don't think so. But if the public chooses to buy Lord Daudley's verses, and not to care—

DISHWASH. For poor, humble Percy Dish-

wash—heigho ! you were in the right to make the best bargain you can, as I should be the last to deny.

[MR. YELLOWPLUSH *here enters with* MR. BLUDYER'S *soda-water. P-f-f-f-f-f-op whizz. MR. BLUDYER drinks.*

DISHWASH. But where is Fogle all this while ? You should have had him in and pitted him against his rival.

DAUDLEY (*archly*). Ask Charles. Charles, you rogue, why do you keep Mr. Fogle waiting ?

YELLOWPLUSH. Mr. Fogle's *non inventus*, my lord. He never was there at all, gentlemen ; it was only a *de ruse* of mine, which I hope your lordship will igscuse, but happening to be at the door—

BLUDYER. And happening to be listening !

YELLOWPLUSH. Well, sir ! I confess I *was* listening—in my lord's interest, in course ; and I am sure my stepping in at that moment caused

Mr. Bogle to sign the agreement. My lord won't forget it, I trust, and cumsider that, without that sackimstans, he mightn't have made near such a good barging.

[*Exit* YELLOWPLUSH.

DAUDLEY. No, I won't forget it, you may be sure, Master Charles. And, egad, as soon as I have paid the fellow his wages, I'll send him off. He's a great deal too clever for me ; the rogue writes, gentlemen, would you believe it ? and has just had the impudence to republish his works.

DISHWASH. Never mind him, my dear lord ; but do now let us hear some of yours. What were you meditating this morning ? Confess now—some delightful poem, I am sure.





PART, II.

DAUDLEY. Well, then, if you must know the truth, I was scribbling a little something—just a trifling thought that came into my head this morning, as I was looking out at the mignonette-pot in my bedroom window. You know it was Lady Blanche Bluenose that gave it me, and I promised her a little copy of verses in return. “Well,” says I, thinking over my bargain with that fellow Bogle, “as I have agreed to write something about flowers, my little poem for Lady Blanche’s album will answer for my volume too, and so I shall kill two birds with one stone.” That’s the very thing I said; not bad, was it?

BLUDYER. Not bad? devilish good, by the

immortal Jove. Hang me, my lord, but you're a regular Joe Miller.

DISHWASH. Really now, Lord Daudley, you should write a comic novel. Something in the Dickens style.

DAUDLEY. I shouldn't wonder if I did ; I've thought of it, Dishwater, often. "The New Novel of Low Life, by Lord Daudley," hay? forty illustrations by Whiz ; it wouldn't sound badly. But to return to the "Passion-Flowers."

DISHWASH. We are all ear.

BLUDYER. Not all ear, Dish. ; a good deal of you is nose.

DAUDLEY. Mr. Bludyer, for heaven's sake, a truce to these personalities, if you have a mind to listen to me. I told you I was thinking in bed this morning about Lady Blanche's present, and the poem I had promised her. "Egad !" says I, starting up in bed, and flinging my green velvet night-cap very nearly out of the window, "why should I not write about that flower-pot ?"

BLUDYER. And a devilish good idea, too.

DISHWASH (*aside*. Toad-eater!). Oh, leave Lord Daudley alone for ideas.

DAUDLEY. Well, sir, I instantly rung my body-fellow, Charles; had my bath; ordered my chocolate; and, with the water exactly at ninety-two, began my poem.

BLUDYER. Oh, you practise the hot-water stimulus, do you, my lord? And so do I; but I always have mine at Fahrenheit—boiling, my lord, as near as possible.

DAUDLEY. Gad now! you don't say so?

BLUDYER. Boiling, yes, with a glass of brandy in it—do you take? Once, when I wrote for the Whigs—you know I am Radical now—I wrote eight-and-thirty stanzas at a sitting. And how do you think I did it? By nineteen glasses of brandy-and-water. That's your true Castalian, ay, Dishwash? But I beg your pardon for interrupting you in your account of your brilliant idea; tell us more about the "Flower-Pot," my lord.

DISHWASH. The verses, the verses, my lord, by all means—positively, now, I am dying to know them.

DAUDLEY. Oh, ah, the verses—yes—that is—why, egad! I've not written down any yet; but I have them here in my brain—all the ideas, at least, and that's the chief thing.

BLUDYER. Why, I don't know; I don't think it's of any use to have ideas, or too many of them, in a set of verses.

DAUDLEY. You are satirical, you rogue Bludyer, you—dev'lish satirical, by Jove. But the fact is I can't help having ideas, and a deuced many of them too. My first idea was to say that that humble flower-pot of mignonette was more precious to me than, egad! all the flowers in a conservatory.

BLUDYER. Very good and ingenious.

DISHWASH. Very pretty and pastoral; and how, my lord, did it begin?

DAUDLEY. Why, I begin—quite modestly you know—

“ My little humble flower-pot ”—

and there, egad ! I stuck fast—for my bell began a cursed ringing ; and presently this monster of a Bludyer came and kicked down my dressing-room door almost, and drove poetry out of my head. So as you served me so, why, gentlemen, you must help me in my ode. I want to say how it looks out into Piccadilly, you know, and on St. James’s Church, and all that.

BLUDYER. Excuse me, that will never do ; say it looks out on your park in Yorkshire. Mrs. Grange the pastrycook’s window looks into Piccadilly just as well as your lordship’s. You must have something more aristocratic.

DAUDLEY. Egad ! yes, not bad. Well, it *shall* look into my park at Daudley. I thought so myself ; do you like the idea, ay gentlemen ?

You do like it, I thought you would. Well, then, my flower-pot stands in a window, and the window is in a tower, and the tower is in Daudley Park, and I begin—

My little humble flower-pot,
My little hum——

DISHWASH. *Upon my turret flaunting free,—*
flaunting free ! there's an expression !—there's a kind of *laissez aller* about it.

BLUDYER.

My little humble flower-pot,
Upon my turret flaunting free,
Thou art more loved by me I wot,
Than all the sweets of Araby.

DAUDLEY. Stop, stop !—by Gad, the very thing I was going to say ; I thought of “ I wot ” and “ Araby,” at once, only Bludyer interrupted me. It wasn't a bad notion, was it ? (*Reads*) Hum, hum,—“ flower-pot—flaunting free—by

me I *wot*—*Araby*.” Well, I’ve done for *that* idea, at any rate,—now let’s see for another.

BLUDYER. Done with that already? Good Heavens, Daudley, you had need to be a lord, and a rich one, to fling about your wealth in that careless kind of way,—a commoner can’t afford to be so prodigal ; and, if you will take my advice in the making of poems,—whenever you get an idea, make a point of repeating it two or three times, thus :—

Not all the sweets of Eastern bower—

DAUDLEY. Egad, the very words out of my own mouth—(*writes*) “ Eastern bower ”—

BLUDYER.

Are half so dearly prized by me,
As is the little gentle flower—

DAUDLEY.

“ Pot, in my turret flaunting free.”

That’s the thing.

DISHWASH. Why no, my dear lord ; if I might advise, it's well to repeat the same sentiment twice or three times over, as Mr. Bludyer says. In one of Sir Edward's tragedies, I counted the same simile fourteen times, but at intervals of two or three pages or so. Suppose, now, instead of your admirable line—

BLUDYER. Which divides the pot from the flower, you see.

DISHWASH. We say—

As is the little gentle flower,
The mignonette that blooms in thee !

DAUDLEY. Bravo !—eight lines already. Egad, gentlemen, I'm in the vein.

BLUDYER. There's nothing like backing your luck in these cases, my lord, and so let us throw in another stanza,—

My little dewy moss-grown vase
Forth from its turret looks and sees,

Wide stretched around the park and chase,
The dappled deer beneath the trees.

Ha ! what do you say to that ? There's nothing like the use of venison in a poem—it has a liberal air ; now let's give them a little mutton. I presume you feed sheep in your park, Lord Daudley, as well as deer ?

DAUDLEY. O, yes, 'gad ! and cows too—hundreds of them.

BLUDYER.

Beside the river bask the kine,
The sheep go browsing o'er the sward ;
And kine, and sheep, and deer are mine,
And all the park calls Daudley lord.

DAUDLEY. It *doesn't*, my dear fellow—egad, I wish it did—but, till my father's death, you know—

DISHWASH. Bagwig is a sad unromantic name for a poem.

DAUDLEY. Well, well, I'll yield to my friends, and sacrifice my own convictions. I'll say Daudley, then, and not Bagwig. And, Dishwash, you may say everywhere, that in my poem of the "Flower-Pot" you suggested that alteration. (*Writes*) "And all the park calls Daudley lord."

BLUDYER.

Safe sheltered in thy turret nook,
 My gentle flower-pot, 'tis thine
 Upon this peaceful scene to look,
 The lordship of My ancient line !
 Rich are my lands and wide they range—

DAUDLEY (*who writes always as BLUDYER dictates*). "Rich are my lands, and wide they range." Egad, they're devilishly mortgaged though, Master Bludyer; but I won't say anything about *that*.

DISHWASH. Bravo! Capital!

BLUDYER.

Rich are my lands and wide they range,
 And yet I do esteem them not,
 And lightly would my lordships change
 Against my little flower-pot.

DISHWASH. Whew !

DAUDLEY. Come, come, Bludyer, that's *too*
 much.

BLUDYER. Not a whit, as you shall see—

By wide estates I set no store,
 No store on sparkling coronet ;
 The *poet's heart* can value more
 This fragrant plant of mignonette.
 And as he fondly thinks of her,
 Who once the little treasure owned,
 The lover may the gift prefer
 To mines of gold and diamond.

Isn't that, now, perfectly satisfactory? You are
 a lover, and your mistress's gift is more precious

to you than Potosi ; a poet (and that you know you are), and a little flower provokes in you—

DISHWASH. Hopes, feelings, passionate aspirations, thoughts that do often lie too deep for tears. Holy memories of bygone times, pure as the innocent dew that twinkles in the cup of the flower ; fragrant, mysterious, stealing on the senses as—as—

DAUDLEY. Exactly so. You are perfectly right, egad ; though I never thought that I had those feelings before.

DISHWASH. Oh, it's astonishing how the merest trifle serves to arouse the vastest thoughts : and, in such a way, my hint might aid your lordship. Suppose we continue :—

My mild and winsome flower-pot !

BLUDYER (*aside*). Mild and winsome ! there's affectation ! but let the epithets pass, they're good enough for a lord.

DISHWASH (*continuing*).

My mild and winsome flower-pot,
 As—let me see—as on thy dewy buds I gaze,
 I think how different is my lot.
 Unto my sire's in ancient days.
 Where softly droops my bonny flower,
 My free and feathery mignonette,
 Upon its lofty, ancient tower,
 The banner of my race was set.

DAUDLEY. "Race was set." Bravo! we're getting on,—hay Bludyer? But you are no hand at an impromptu, like Dishwash and myself; he's quite beaten, I declare, and has not another rhyme for the dear life.

BLUDYER. Not another rhyme! my dear lord, a dozen; as thus :—

Where peaceful roam the kine and sheep,
 Were men-at-arms with bow and bill;
 Where blooms my flower upon the keep,
 A warder blew his clarion shrill.

And now for the moral :—

Dark memories of blood and crime,
 Away ! the poet loves you not.
 Ah me ! the chieftains of that time,
 Had never seen a flower-pot.¹

DAUDLEY. Bravo, bravissimo ! Six stanzas, by the immortal gods ! Upon my word, you were right, Bludyer, and I was in the vein. Why, this will fill a couple of pages, and we may get the "Passion-Flowers" out in a month. Come and see me often, my lads, hay ? and, egad ! yes, I'll read you some more poems.

DISHWASH. Two o'clock, heaven bless me ! My lord, I really must be off to my office, I have several columns of the "Castalian" to get

¹ A poem very much of this sort, from which the writer confesses he has borrowed the idea and all the principal epithets, such as "free and feathery," "mild and winsome," etc., is to be found in the "Keepsake," nor is it by any means the worst ditty in the collection.

ready before to-night. As I shall be very much pressed for time and copy, might I ask, as the greatest favour in the world, permission to insert into the paper a part of that charming little poem which you have just done us the favour to read to us.

DAUDLEY. Well, I don't mind, my good fellow. You will say, of course, that it is from Lord Daudley's forthcoming volume of "Passion-Flowers"; and, I am sure, will add something, something good-natured, you know, in your way, about the projected book.

DISHWASH. Oh, certainly, with the greatest pleasure. Farewell, my dear lord, I must tear myself away, though I could stay and listen to your poetry for hours; there is nothing more delightful than to sit by a great artist, and watch the progress of his work. Good-bye, good-bye. Don't ring, I shall find the way quite easily myself, and I hope you will not be on any ceremony with me.

DAUDLEY. Good-bye, Dishwash. And I say, come in sometimes of a morning, like a worthy fellow as you are, and perhaps I may read you some more of my compositions. (*Exit DISHWASH, bowing profusely.*) A good useful creature, that, ay, Bludyer? but no power, no readiness, no *vis*. The fellow scarcely helped us with a line or a rhyme in my poem.

BLUDYER. A good-natured milksop of a creature, and very useful, as you say. He will give you a famous puff in the "Castalian," be sure.

DAUDLEY. As you will, I am certain, in the "Bravo."

BLUDYER. Perhaps, perhaps; but we are, as you are aware, in the satirical vein, and I don't know whether our proprietors will allow me to be complimentary even to my own—I mean, to your works. However, between ourselves there is a way of mollifying them.

DAUDLEY. As how?

BLUDYER. By a bribe, to be sure. To be

plain with you, my lord, suppose you send through me a five-pound note to be laid out in paragraphs in the "Bravo." I will take care to write them all myself, and that they shall be well worth the money.

DAUDLEY. Nonsense ! you do not mean that your people at the "Bravo" are so unprincipled as that ?

BLUDYER. Unprincipled ? the word is rather strong, my lord : but do exactly as you please. Nobody forces you to advertise with us ; only do not, for the future, ask me to assist at the reading of your poems any more, that's all.

DAUDLEY (*aside*. Unconscionable scoundrel !). Come, come, Bludyer, here's the five-pound note ; you are very welcome to take it—

BLUDYER. To my proprietors, of course. You do not fancy it is for *me* ?

DAUDLEY. Not in the least degree ; pray take it and lay it out for me.

BLUDYER. *Entre nous*, I wish it *were* for me ;

for between ourselves, I am sadly pressed for money; and if you could, out of our friend Bogle's heap, lend me five pounds for myself—indeed, now, you would be conferring a very great obligation upon me. I will pay you, you know, upon my honour as a gentleman.

DAUDLEY. Not a word more; here is the money, and pray pay me or not, as it suits you.

BLUDYER. Thank you, Daudley; the turn shall not be lost, depend upon it; and if ever you are in want of a friend in the press, count upon Jack Bludyer, and no mistake. (*Exit BLUDYER, with his hat very much on one side.*)

Enter YELLOWPLUSH.

DAUDLEY. Well, Charles, you scoundrel, you are a literary man, and know the difficulty of composition.

CHARLES. I b'leave you, my lord.

DAUDLEY. Well, sir, what do you think of

my having written a poem of fifty lines, while those fellows were here all the time chattering and talking to me?

CHARLES. Is it posbil?

DAUDLEY. Possible? Egad, you shall hear it—just listen. (*Reads.*)

“The Song of the Flower-Pot.

(The ‘Flower-pot’ was presented to the writer by the Lady Blanche Bluenose.)

My little gentle flower-pot,
Upon my turret flaunting free—”

* * * *

[*As his lordship is reading his poem, the curtain drops. The “Castalian Magazine” of the next week contains a flaming puff upon LORD DAUDLEY’S “Passion-Flowers”; but the “Weekly Bravo” has a furious attack upon the work, because LORD DAUDLEY refused to advance a third five-pound note to the celebrated*

BLUDYER. *After the critique, his lordship advances the five-pound note. And, at a great public dinner, where my LORD DAUDLEY is called upon to speak to a toast, he discourses upon the well-known sentiment—*

*The independence of the press !
It is like the air we breathe :
Without it we die.]*





O. V.

A

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Appendix B.—A DISCOURSE CONCERNING AUTOGRAPHS AND THEIR SIGNIFICATIONS. Spoken in valediction at Willis's Rooms, on October the 8th, 1886, by Bro. EDWARD HERON-ALLEN. (pp. 45.) Presented to the Sette by His Oddship GEORGE CLULOW.

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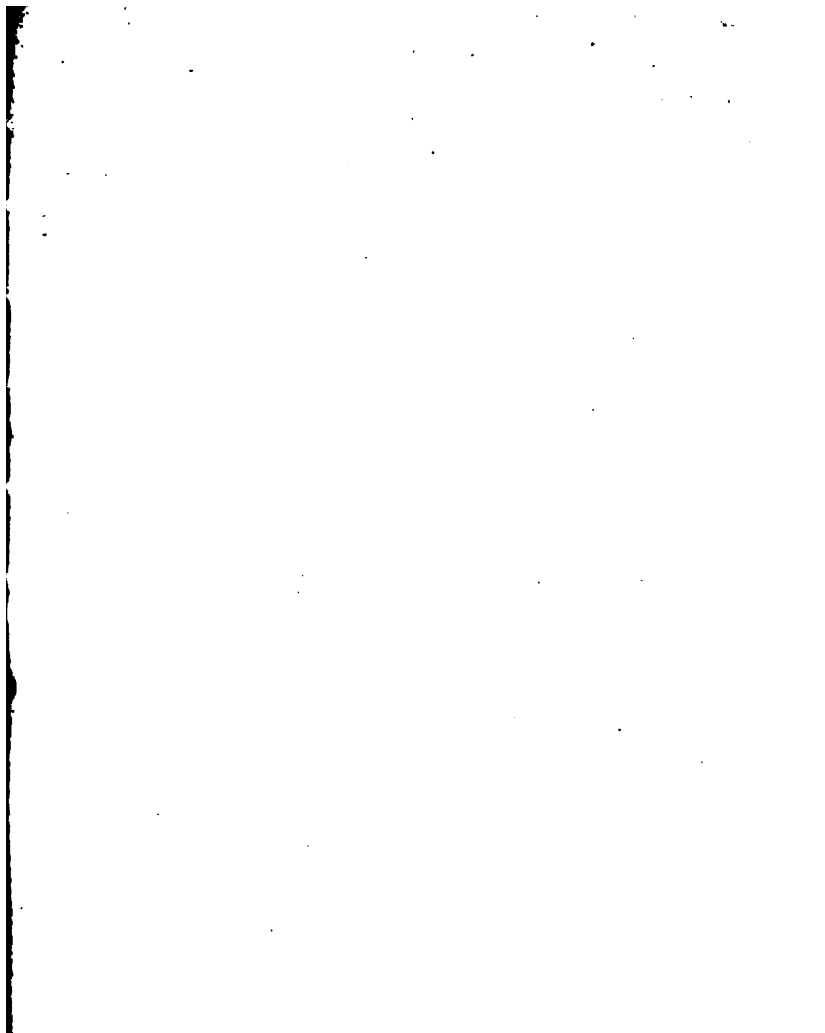


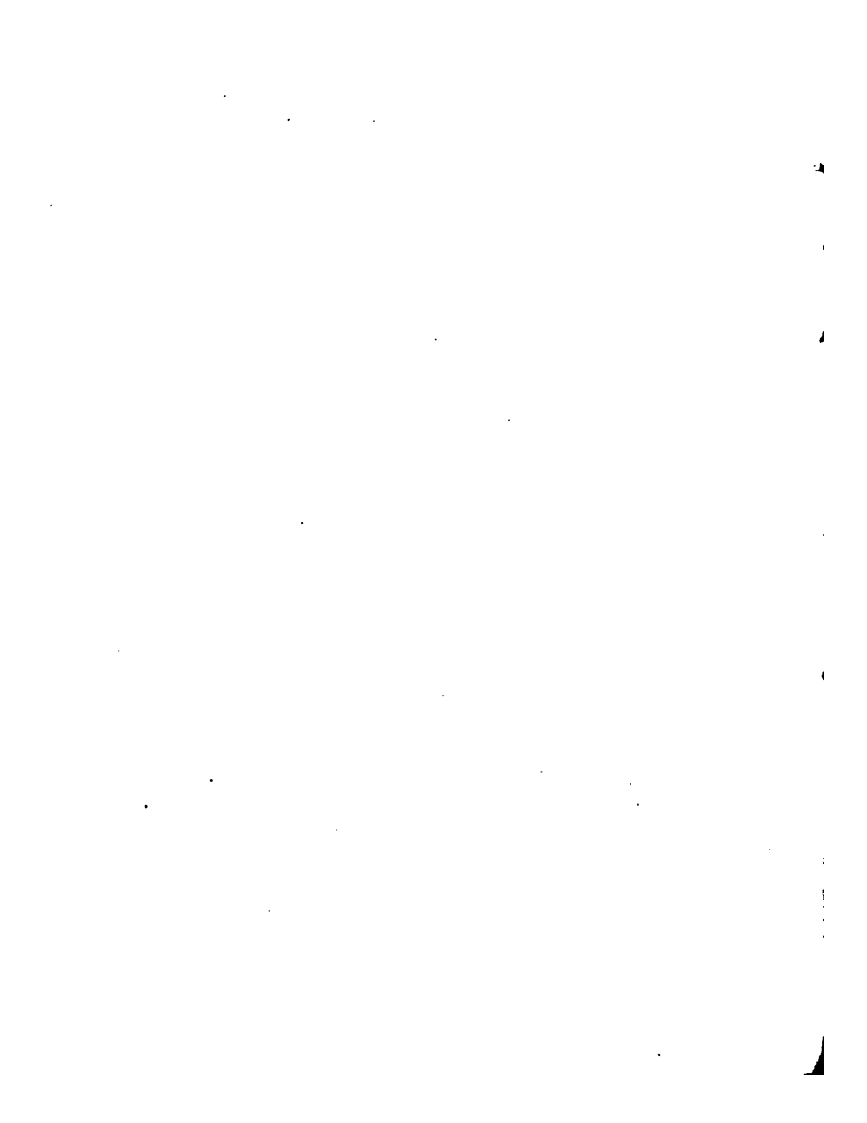
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